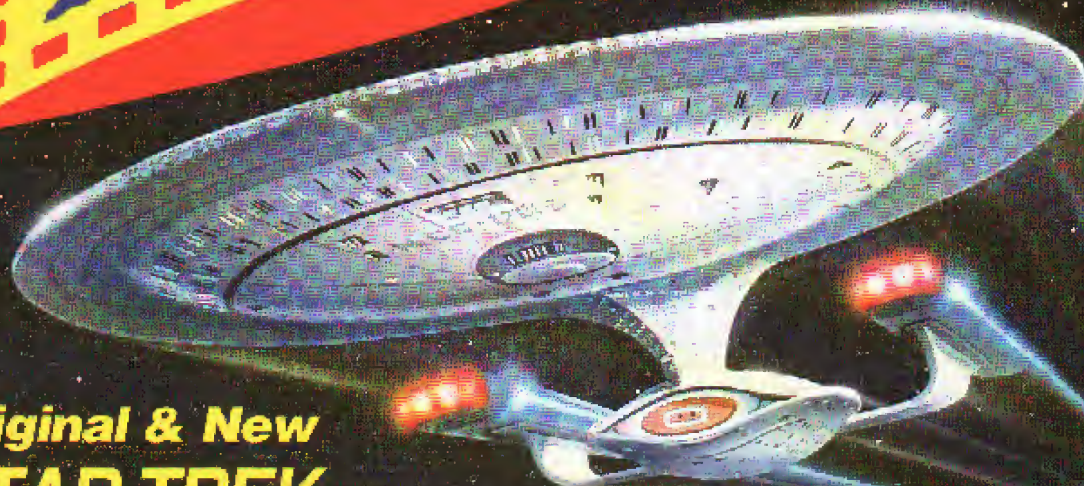


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## Editorial

Welcome to the first issue of *TV Zone*, destined to be worth over £10,000 in twenty years' time (well, it might be!). Gremlins have already sneaked into the works, and our first two covers are on the wrong type of paper. Oh well... Research into which areas of Television Science Fiction and Fantasy are most popular have shown two definite leaders, both series of *Star Trek* and *Doctor Who*. We hope to reflect this interest in these pages. There are of course many other programmes, old and new, and we certainly intend to cover them in *TV Zone*, so don't hesitate to write in with your ideas and comments.

The next issue of *TV Zone* will be published on the 26<sup>th</sup> October. See you then...

Jan Vincent-Rudzki

Inside Front Cover: Data and Tasha Yar from the Next Generation story *The Arsenal of Freedom*

Back cover: Mordred (Christopher Bowen), The Doctor (Sylvester McCoy) and Jean Marsh (Morgaine) from the Doctor Who story *Battlefield*

*TV Zone* Issue 1 Sept/Oct 1989. Editor Jan Vincent-Rudzki, Assistant Editor David Richardson, Contributors Mark Cheppell, Richard Healdsworth, Andrew Martin, Stephen Payne, Francis Rhodes, Andre Willey, Mark Wyman, Publisher Stephen Payne. Editorial Address: *TV Zone*, Visual Imagination Limited, PO Box 371, London SW14 4JL. All letters, articles and photographs for possible publication are welcome. We will return items if a SAE is included but no responsibility can be undertaken for loss or damage. For subscription information see page 35. Advertising rates on application to the Editorial Address or telephone 01 878 5496 and ask for TV Zone adverts. Distribution: Comag, Tavistock Road, West Drayton, Middlesex UB7 7QE. Tel: 0895 444055 Printed by Riverside Press Limited, Whitstable



## Star Trek Next Generation

With the second series of **Star Trek: The Next Generation** coming to a close in the States, after 22 episodes, the third season goes into production. There will be some interesting comings and goings. Firstly, Diana Muldar, who plays ship's Doctor Katherine Pulaski, has left the show, along with script consultant Tracey Torme and co-executive producer Maurice Hurley. Coming back to the cast is Gates McFadden, who played ship's Doctor Beverly Crusher in the initial run. McFadden left the series after rumoured disagreements with Executive Producer and creator Gene Roddenberry over her character and its relationship with Captain Picard!

Second series goodies on the way in the second season are more Klingons, including Lt Worf's ex-girlfriend (played by Suzie Plaskin, who also played a Vulcan scientist in an earlier episode), more Romulans (the leader played by ex-pat Carolyn Scymour, who played Abbey Grant in the Beeb's *Survivors*), more Ferengi (different characters, same actors as before), another visit from Q (played better than ever by John de Lancie), the return of Lwaxana Tril and another visit to the offices of Dixon Hill, Private Dick, courtesy of the holodeck. These latter two appear together in *Manhunt*, one of the series truly comedic episodes. This episode also features Mick Fleetwood, sans famous beard, as a barman who Ms Tril takes a shine to! The season ends with some of those perennial flashback episodes where Riker is forced to remember his past.

Gates McFadden, back on board



## Television

**War of the Worlds** seems to be gearing up for its second run, although a change in production company (it's now being made by the folks responsible for *Friday the 13th: The Series*) has equalled some cast changes. Leaving during the early



Robin of Sherwood rides again

part of the season is actor Richard Chaves, who plays Colonel Ironhorse - rather daft, as the good Colonel is one of the best, and most popular, aspects of the show. His departure will apparently precede the disappearance of Philip Akin, who plays wheelchair-bound Norton Drake.

Amongst the latest genre programmes coming from the US at the moment is a second series of **Superboy** (someone must have liked it), **Tales from the Crypt**, revitalised for the 1990's, and a series based on the recent, and excellent, movie **Alien Nation**, although neither Mandy Patinkin nor James Caan will reprise their rôles. The series is to be produced by Kenneth Johnson, who was responsible for the two original V mini-series - so that, at least, ought to be good.

Good news for fans of **Beauty and the Beast**. Having cancelled the series, CBS then did an about turn and requested 12 new episodes, although there will be changes - such as actress Linda Hamilton's disappearance half-way through!

Those of you unimpressed with the BBC's rather dire production of **The Chronicles of Narnia** will no doubt be horrified to know that a second run has now entered production. This time **Prince Caspian** gets the dodgy CSO and naff animal designs. And of the four kids, the only two who could act halfway convincingly get written out after the first couple of episodes!

Still with the Beeb, but produced by an independant company, is **Red Dwarf**. While a re-run of the second series is scheduled for the autumn the third season is well into production.

## Video

Good news for fans of Michael Praed's **Robin of Sherwood**. It's getting the **Star Trek** treatment with two episodes per tape being released every other month, at £9.99.

Channel 5's soon to be released **Thunderbirds** Vol 11 videotape should include some old advertisements where the characters promote a certain brand of ice lolly! Remember 'em?

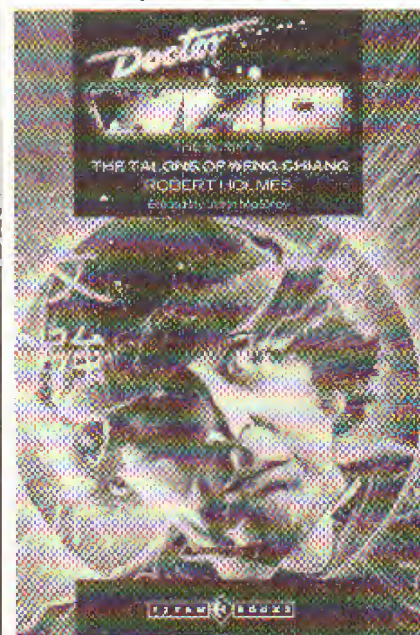
## Comics

DC Comics are revitalising their two **Star Trek** comic series, starting again for both at Number One! The **Star Trek** run follows on from the events of the latest movie, *The Final Frontier*, and is written by the same team who did the graphic adaptation of the movie, Peter David and penciller James Fry and finisher Arne Starr. Peter David has, of course, written one of the best **Next Generation** novels published in Britain by Titan books, *Strike Zone*.

**Star Trek: The Next Generation** comes courtesy of writer Michael Jan Friedman (who wrote a **Trek** novel recently published, called *Double, Double* and artist Pablo Marcos. Editing both series will once again be Bob Greenberger who, just coincidentally, has a **Star Trek: The Next Generation** novel due out next spring, called *Orion's Belt* - co-written with both David and Friedman, the latter of which has a second solo novel, also about **The Next Generation** out shortly, called *A Call to Darkness*! Confused...?

Mark Chappell

The third Titan **Doctor Who** Script Book, out soon.





# DOCTOR WHO

## The Next Generation?

**I**T has been said that *Doctor Who* is currently undergoing something of a renaissance: a re-birth. In 1988 the programme celebrated twenty-five years of its existence, one hundred and fifty-one stories, some six hundred and eighty-one episodes; looked at another way an incredible amount of television drama. So why now, following its twenty-fifth season, should *Doctor Who* be experiencing such a marked turnaround from what it once was? Up to and for the most part including 1987, Sydney Newman's inspirational creation had for some years been disappointing. Last year it wasn't.

The change was not as sudden as it appeared. Season Twenty-Four was admittedly a very transitional period all around, for both cast and crew alike. The 1987 stories had indicated *Doctor Who*'s direction, yet among the flashes of brilliance and truly unforgettable moments were scenes of high camp which made you want to bang your head against a wall. At times, after twenty-three years of producing quality *Doctor Who*, the mistakes and the successes were apparently ignored.

### Brave New Era

The programme's most recent and brave new era began when Colin Baker



An inspired choice, Sylvester McCoy with companion Bonnie Langford

left the title rôle at the end of 1986. It was unfortunate and it was messy, and the conception of the next season was therefore turbulent. Other behind-the-scenes setbacks did not ease the situation. Earlier Robert Holmes, perhaps the finest scriptwriter the programme has ever had, died before finishing the final two episodes of *The Trial of a Time Lord*. Shortly after-

wards Script editor Eric Saward resigned from the show taking his version of the last episode of *Trial* with him. However, from such regrettable happenings followed a number of important, forced appointments to the regular team under Producer John Nathan-Turner.

Still going strong at the head of *Doctor Who*'s empire, Nathan-Turner found in Andrew Cartmel a young, gifted writer and someone to script-edit his programme. In this man was new blood, new ideas and who, still not knowing who the Doctor would be, started assembling and seeking out new writers for the years to come. Still lacking his leading man, the Producer journeyed to the National Theatre and experienced Sylvester McCoy in *The Pied Piper*. He needed to look no further and a couple of interviews later, a couple of alternate actors screen-tested to be absolutely sure, McCoy emerged the proud owner of a three year contract to play The Doctor. The choice was inspired. McCoy was an amiable, enchanting, funny man who had bluffed his way through auditions with big ideas of how he wanted to play the rôle. A bit of this, a bit of that he had claimed at the time. Later he admitted this was pure imagination on his part to secure the job.

The British Press Gather to photograph the latest person to play The Doctor





When he eventually began work the Scot was playing blind with limited knowledge of the programme - the past and future of which was very much in his hands.

Choosing the Doctor had taken time. Four scripts had been hurriedly devised with no particular actor in mind. Pip and Jane Baker were selected by John Nathan-Turner to open the season, and *Time and the Rani* was the result. With a sometimes confusing script, Andrew Morgan handled his first Doctor Who with distinction. And, despite having to wear another man's costume for most of the first episode, Sylvester did settle down into a distinctive style of his own.

Melanie, one of the few cross-overs from Colin Baker's last season, was there by the Doctor's side, but one suspects that even she wished she wasn't. Bonnie Langford was a very capable, likeable young actress, but the character was so weak it could never have been a credible asset. Perhaps the actress felt the problem as acutely as anyone because come the final story her decision to depart was not totally unexpected.

The season differed markedly from its predecessors. So many changes were obvious in the style and presentation of each story and even the computer-generated title sequence was new. New writers punched life into the series; who can deny the originality of Malcolm Kohll's *Delta and the Bannermen* and the zest of Stephen Wyatt's *Paradise Towers*? Sylvester McCoy found his way half way through the year and then, to his credit, proceeded to do his damndest to tailor and adapt what was left to his own unique new-found methods. Come the predictably popular *Dragonfire*, complimented by the sparkle of incoming companion Ace, the man positively shone. Even the transmission placing was overcome. Opposite ITV's most popular soap opera *Coronation Street*, the ratings held surprisingly well. The public at large liked some of what they saw and even before the season had finished its run, it was announced that the BBC was to produce another fourteen episodes in 1988. The scene was set for the chance to capitalise on the search made by the 1987 season.

## Daleks and Cybermen

Andrew Cartmel had his next four writers already nurtured to assume their place in one of the most critical line-ups in the programme's history. There was celebration in the air. Returning enemies, Daleks and Cybermen, were assured and the usual gaggle of guest artists likely. Before the first story went into production there was even the luxury of a friendly get-together between all Directors,



Photocall for *Time and the Rani* - Sylvester looking comfortable in his costume

Writers, Producer and principle cast.

## Twenty-fifth Season

The Twenty-fifth Season of Doctor Who began recording in April of last year with a mammoth script from newcomer Ben Aaronovitch. *Remembrance of the Daleks* was more of a fitting anniversary tribute than one could have hoped for. It was set soon after the Hartnell Doctor left a 1963 Earth with his granddaughter Susan. The Coal Hill School location may have been re-cast but the setting was the same. It was a story full of those damning past references which baffle so many and satisfy few, a contributing factor to the partial decline of the show in the eyes of the public during most of the current decade. However, just this once they didn't seem to interfere because the plot

was strong and could contain them.

Although Andrew Morgan, back for his second consecutive year as the Director of the opening story, had to simplify the long action/adventure scenes it was extremely well researched. The episodes were full of explosions, Daleks, spaceships, spectacular stunts and just about everything else that was possible and impossible. The Doctor seized control of his future and continually exhibited the so-often stifled dark and light sides of his multi-layered character. His unpredictability was to continue throughout the season and offered the viewer one of the most substantial Doctors seen for some time. This was a Doctor capable of remarkably witty and comic moments during desperately serious encounters but, fortunately, would turn mean when it really mattered.





Sylvester McCoy and Bonnie Langford ready to start the 24th season together

The Dalek episodes opened the season with the latest companion Sophie Aldred as Ace already a favourite and established character. It seemed as if the girl had been with the Doctor for longer. Since her first appearance she had endeared herself to an unusually embracing *Doctor Who* fandom by guesting at numerous conventions and giving herself over to various interviews. Unlike Mel, here was a believable, cocky modern girl of London origin with whom the viewer had at least a chance to associate. She had that special relationship and rapport with the 'Professor' not witnessed since Janet Fielding's Tegan with Peter Davison or Elisabeth Sladen's Sarah Jane Smith with Tom Baker before that. With the partnership as strong as it was the writers took note and exploited it each to the good of their respective storylines.

*Remembrance of the Daleks* pummelled its way into public attentions with the amount of force required. *Doctor Who* was back. Not, after all, cancelled by Michael Grade in 1985. People were again aware of just who the Doctor was: Sylvester McCoy.

*The Happiness Patrol* by Graeme Curry was perhaps initially the most revered of the year's offerings. It was different and experimental. A completely original, self-contained three episodes with no introspective references to past stories fifteen years old, save a few throwaway lines inserted by Andrew Cartmel.

### Anniversary Mystery

And what of the 'official' anniversary story, *Silver Nemesis*? It was a busy tale by Kevin Clarke who, in three episodes, managed to turn twenty five years of *Doctor Who* legend upside down and inside out. He chose to champion the quality which had helped make the series so attractive in the beginning. Exactly who was the Doctor? Clarke mooted that this being was more than just a Time Lord and suggested everything was a long way from what it seemed. There was mystery again and the programme was much better for it.

If this and *The Happiness Patrol* did have problems it was that both were almost the half-butchered results of over-long scripts resulting in too much

recorded material. Both plots and structure took a knocking - at no time did there seem to be chance to slow down, think, linger, indulge or appreciate.

*The Greatest Show in the Galaxy* was originally due to be second and indeed was recorded after *Remembrance*. The Olympics had, unexpectedly, delayed the whole season until October and, to keep *Silver Nemesis*'s first episode in line with the programme's anniversary, a spot of juggling with the story order was required. Wyatt's circus story, as a result, was the one to spill over into the 1989 New Year schedule and achieved the highest viewer rating of the season.

Problems during production - the Television Centre studios were taken out of service while asbestos was removed - had the very fortunate effect of enhancing it no end. Recorded in a real marquee, the atmosphere was genuine. Interiors didn't look and sound like studio interiors and it proved a valuable test. *Doctor Who* works better on location and to this end two full stories of the forthcoming Season Twenty-six were recorded completely on location.

Again, no past references, a splendid cast and some of the most impressive visuals you're ever likely to see. Alan Warning impressed all under difficult circumstances and has handled six episodes of the next series as a reward. The clowns were nothing short of spooky and the barren locations combined with the harsh, bright and colourful circus elements never failed to please. Wyatt's characters were likewise colourful and varied, each with incredible depth and sparkling dialogue. He even found room to parody *Doctor Who* fans themselves in the form of the fawning, bespectacled youth Whizzkid. Full marks for characterisation but penalty points for plot. After three suspenseful episodes a final and fourth failed to tie up all the loose ends and left major questions unanswered.

### Sophie Aldred in *The Curse of Fenric*







Above: Jean Marsh, Sylvester McCoy, Nicholas Courtney, Sophie Aldred and James Ellis -all ready to appear in the first story of the 26th season *Battlefield*

Below: What's this, Nicholas Parsons as the Parson! *The Curse of Fenric*



## Looking Forward

The season had finished on a high. *Doctor Who* was judged to be popular again. Season Twenty-Six is on its way - the exact same team at the top promoting more of what had been the year before. It opens in September with *Battlefield*, a rattling adventure story which pays homage to the UNIT episodes of the early 1970's. This second script from Ben Aaronovitch features the return of Brigadier Lethbridge-Stewart, called out of retirement to fight the powers of Darkness and Sorcery from another age. Despite having a few similarities to the 1972 classic *The Demons*, it promises enough dramatic scenes to keep even the most sceptical glued to their screens.

Story number two takes place entirely within the confines of a haunted Victorian house where something nasty lurks in the cellar. Called *Ghost Light* it is rumoured to be a cross between *Sapphire and Steel* and a Hammer Horror film. It lasts three episodes and was recorded in the studio. Next will be *The Curse of Fenric*, a horror story which introduces a new race of monsters called The Haemovores. Set on the Yorkshire coast during the Second World War, *Fenric* is another action story involving the armed forces. Finally, *Survival* will close the season with a long-awaited re-match between the Doctor and his old foe the Master. Introducing Ace's gang from her native Perivale, this story will also visit an alien planet populated by feline creatures with unusual powers.

A Twenty-Seventh series of *Doctor Who* has been proposed but not yet confirmed. Sylvester McCoy has promised to stay on if it happens, as has Sophie Aldred. The programme continues to make news wherever it records and its future looks genuinely rosy. While the series is unlikely to reach its golden anniversary, a sense of quality and optimism has, for the moment, returned.

Francis Rhodes

One of the cat people from *Survival*





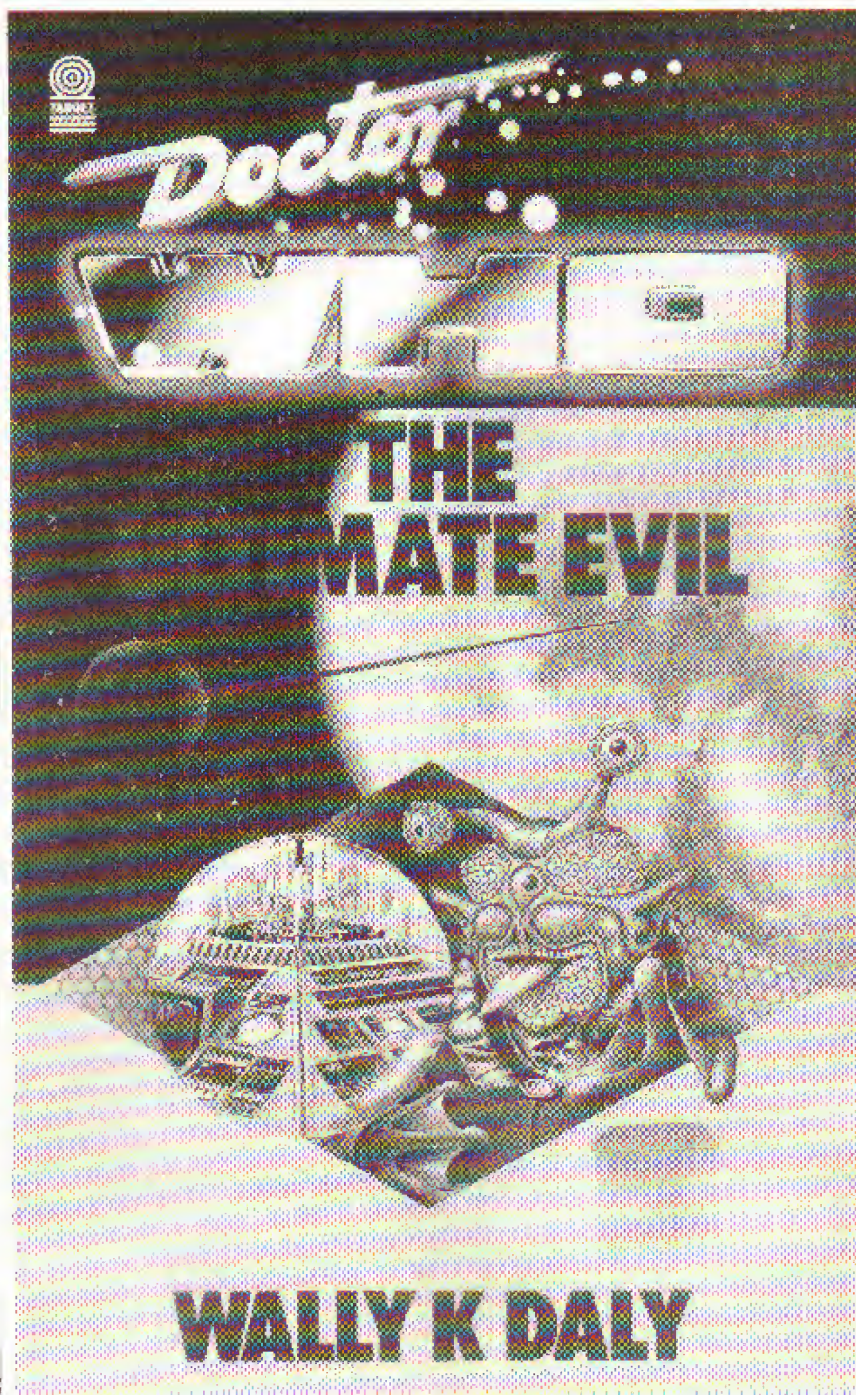
**DOCTOR WHO**  
**The Ultimate Evil**  
 by Wally K Daly  
 Publisher W H Allen  
 Price £1.99

Target's Doctor Who range gains its second 'Missing Episodes' novelisation, with the recent release of Wally K Daly's untelevised story *The Ultimate Evil*. This was part of the 'lost' 23rd Season, cancelled in 1985: but how sorely should it be missed? Not too much, judging from the book.

The Ultimate Evil seems to be within everybody, even on a planet where peace has endured for fifty years. Now its twin continents of Tranquela and Ameliera are tormented by periodic waves of hatred, each blaming the other. The 'unsavoury' dwarf Mordant is playing games without frontiers to provoke a war for commercial ends, but only one traitor on the planet knows this. No prizes for guessing *who* arrives by chance...

Unlike the season's intended opener, *The Nightmare Fair*, Daly's story has neither pre-determined setting (Blackpool) nor casting (Michael Gough's Toymaker). More than any previous Target noveliser, Daly is free to convey his story as he alone envisaged it. Sadly, the promises of the title and doom-laden opening are not kept. Description is soon down to a minimum, the wordcount being reached through much superfluous paraphrasing of characters' thoughts and reactions. For example, Mordant is fleetingly described as three-eyed and three-fingered, but it becomes impossible not to think of him as a surrogate Sil, the best creation of the Sixth Doctor's era. Granted, he is much more childish - the Doctor eventually reprimanding him like a mischievous pupil - while his vocabulary is thus more petulant and less menacing. Long-term viewers may recall *The Pirate Planet's* Captain (including unorthodox parrot) or even Linx - *The Time Warrior* - stirring up the black and red ants, as the third Doctor observed. But the parallels with Sil's dribbling entrepreneur are too vivid to be eclipsed by Daly's writing.

Sil and Mordant both appeared in scripts commissioned and edited by Eric Saward, and many of the weaknesses of his influence are evident here: protracted TARDIS scenes, long delays before the Doctor meets anyone, and poor use of the companion. Peri is soon separated from the Doctor - who never seems to consider



her fate - imprisoned, used as a passive love interest, and constantly seeks explanations. It's all very tedious.

Meanwhile the Doctor, as in his current incarnation, seems to have excessive precognition, knowing not only Mordant from a previous encounter, but also Ravlos, the most eloquent Tranquelan.

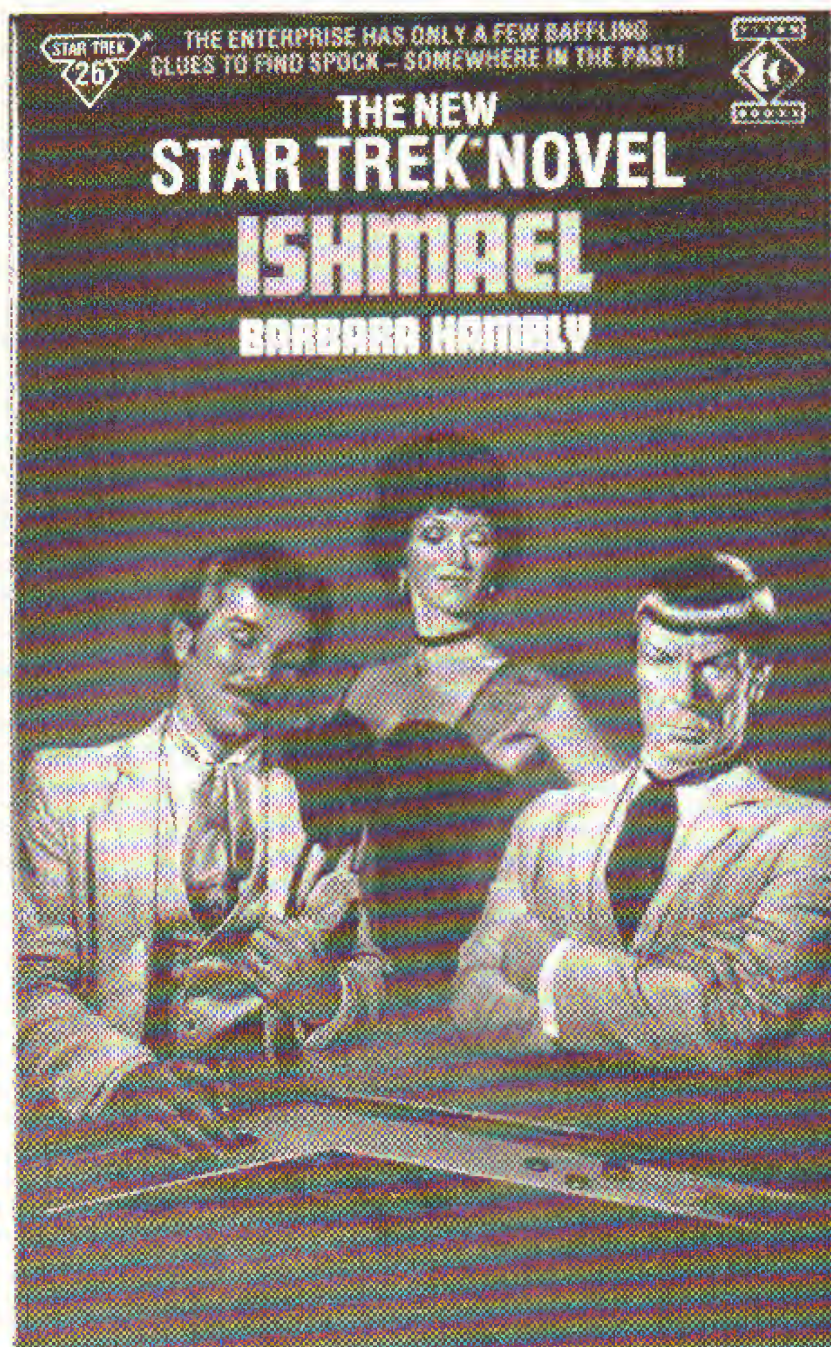
Fortunately not everything is run-of-the-mill: Daly attempts to deal with real emotions - love, hate, fear - in an ingenious way. But ultimately they are only weapons in someone's armoury. Similarly underused in *Doctor Who* is the acknowledgement that a planet can have

more than one continent: in contrast to the well-rounded Tranquelan culture, Ameliera is shown too little and too late to come to life.

Daly is an experienced writer, but this story would have been his *Doctor Who* debut. Despite an original premise and some memorable moments - particularly the TARDIS console coming to life too literally for comfort - it doesn't seem enough to make ninety minutes of worthwhile fantasy drama. Perhaps Daly should have stuck to *Juliet Bravo*.

Mark Wyman





**STAR TREK**  
**Ishmael**  
 by Barbara Hambly  
 Publisher Titan Books  
 Price £2.95

What seems like a routine piece of industrial espionage by the redoubtable Mister Spock goes rather drastically wrong and he is separated from the Enterprise on board a Klingon ship. However, in Barbara Hambly's first *Star*

*Trek* novel, it is not just Space which separates Spock from Kirk and the Enterprise, but a few hundred years as well - he gets caught up in a Klingon experiment to alter Time and stop the creation of the Federation.

As a result he is stranded in the Seattle of 1867, lost and confused, his memory having been lost due to the shock of Klingon torture. There he adopts the identity of Ishmael Marx, cousin of Aaron Stemple - a local respected member of the community.

The fascinating thing about Hambly's excellent story is the way Spock, or Ish as

he is always referred to whilst suffering amnesia, finds his human side coming to the fore as he joins in the life of the community, makes friends and nearly finds himself getting married! The book exploits Spock's more reserved side well, never going over the top and making him do things out of character as many *Trek* novelists do. Here he is so rarely in character that it works exceptionally well. The rest of the supporting characters are great fun, from the gambling happy-go-lucky Bolt brothers to the husband-hunting New Bedford girls, especially the underrated Biddy Cloom.

Of course, the rest of the Enterprise crew are not forgotten, but they do play second fiddle to Spock - something that happens a great deal in *Trek* novels, but rarely as successfully. Kirk and McCoy hog the limelight aboard the Enterprise, as they desperately try to piece together the few clues Spock manages to leave them. I do think they get the answers rather conveniently, again relying that rather over-used plot device: The Guardian (from *City on the Edge of Forever*). The final couple of chapters - when Spock remembers who he is - are fun, especially as the two cultures (ie *Trek*-time and 1867) meet aboard the Enterprise for a final farewell.

I enjoyed this novel far more than I thought I would; it has a coherent logical story about interesting situations and people - and although the basic concept of Time travelling and trying to prevent something influential occurring is hackneyed, Barbara Hambly makes it seem very enjoyable indeed and I eagerly await her next *Star Trek* novel *Visitor Unknown*, due next year.

**STAR TREK**  
**Web of the Romulans**  
 by M S Murdock  
 Publisher Titan Books  
 Price £2.99

It's quite difficult to know where to start with this novel. First off, it has a very good, solid plot which never falters. I was gripped quite early on and found myself wanting to know how things were going to resolve themselves. Perhaps that is where it goes wrong - the story does resolve itself rather than letting the characters do the resolving.

In fact, the characters on the whole don't come across as particularly capable of resolving much. The Enterprise crew are decidedly lack lustre, only Murdock's original Federation characters have any substance. The book relies too heavily on



the readers' pre-conceived ideas about the crew. Likewise, the Romulans as a race have lost a lot of their regality. They come across more as Klingons - especially due to the rather strange Praetor, who seems quite unlikely to have been able to reach such an exalted position. Still, as nearly every Romulan book has a different Praetor, we can safely assume this one got bumped off not long after this adventure.

For continuity freaks this book fits neatly after the TV episode *Return To Tomorrow* and we see the computers aboard the ship being ingratiating to nauseating proportions - this factor being the trigger for a breakdown in the mechanics of the ship which leads to the problems.

Somehow, the book seems very disjointed and I finished it thinking it was a good story but I really could not have cared who won or lost. The occupants of the planet being hassled by the Romulans didn't deserve to be saved, the Romulans really ought to have known better, and for a race which lives by honour, this bunch were pretty rascallion, and 'our heroes' were rather wet and insipid. MS Murdock hasn't written any other *Star Trek* novels to date - and I can't say I'm either surprised or disappointed.

'Tis not one of the best.

## STAR TREK

### Masks

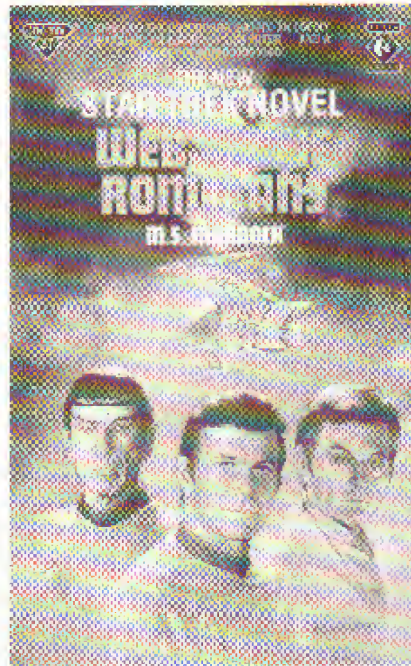
by Jon Vornholt

Publisher Titan Books

£2.95

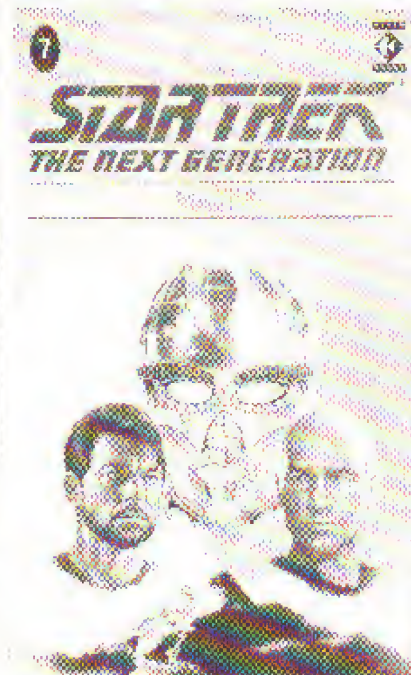
Did you know that *Star Trek* is a Trade Mark? Or the name 'Enterprise'? Well if you've ever stared at the cover blurb on one of Titan Books' novels, you can't really fail to notice it - little 'TM's and ®'s everywhere. This has nothing to do with the stories of course, I just find it so damned irritating trying to read the back cover blurb, or the preview of a future novel, ploughing my way through these undoubtedly legally important little symbols. Equally, I find it irritating to finally read the cover blurb and have it tell me important plot details before I've even read the novel's opening paragraph. *Masks* is a good example of this. Which is about all it is a good example of.

Jon Vornholt has written a quite excellent story, about an interesting culture and a very enthralling plot. So why did he go to the bother of turning it into a *Star Trek: The Next Generation* novel when it is apparent he knows nothing about the characters of the Enterprise™ crew?!



Data comes over well. Geordi could be any old crewman. Wesley is too confident. Deanna Troi I barely recognised. In fact, if Vornholt hadn't made the odd reference to her empathic abilities, it could have been anyone, rather like Kate Pulaski who is only in character when wrapping people up in bandages. Where's that biting wit, or arrogant self confidence?

But the two biggest crimes were Riker and Picard. The latter we are led to believe is determined not to break the Federation's Prime Directive of non-interference in alien cultures, yet leaps into bed with the first woman he meets after a couple of days in her company! This is



Picard we're dealing with here, John Vornholt, not Jim Kirk. Picard's greatest strength on the television show is his strong morality and resolute confirmed-bachelor status. This captain does not bonk women twenty years younger than himself just because she might look good with her armour off!

And Riker. Poor William T Riker. Not only is he somewhat blustering and arrogant (and disobedient) but going by *Masks*, he is also terribly dim! This man, First Officer aboard Starfleet's Flagship, panics when an away team go missing after less than twelve hours!

*Masks* has such a good story, with some very rich and well defined new characters - but *Star Trek: The Next Generation* it ain't! It's just a good fantasy story using the 'Trek' name to sell it. A waste of Vornholt's talent and a *Star Trek* fans' money.

Mark Chappell

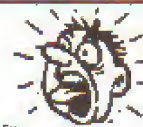
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Sylvester McCoy and Sophie Aldred huddle together on a cold British day during the recording of *The Curse of Fenric*

# IAN BRIGGS

## Writing the Curse

**I**AN Briggs is one of a new generation of *Doctor Who* writers, commissioned to steer the series towards the 1990's. His debut story *Dragonfire* was well received, leading to a second script, *The Curse of Fenric*. *TV Zone* spoke to Ian during location recording for his new tale, which is due to be broadcast later in the year.

Ian Briggs was approached to write for *Doctor Who* by Script Editor Andrew Cartmel, the pair having previously worked together in the BBC Script Unit. "Andrew's brief was to bring in new writers to beef up the programme" says Ian. "Ironically for the first story outline I wrote I was not aware of this, and so I wrote to the old style of *Doctor Who*. Andrew just looked at it and said, 'This is rubbish, go and write your own story'. I'd done a plot with an oppressive regime and the Doctor finding the rebels and encouraging them to fight back. The new style is far more surreal."

### Dragonfire

*Dragonfire* came in for some criticism from the national press for its horror content. The climax of the final episode featuring the melting head of the villain Kane proved too much for some of the younger viewers. Ian believes that the newspapers over-reacted. "Three mothers ringing the BBC counts as 'angry mothers lash BBC bosses' in tabloid speak. I've spoken to a lot of young kids who saw it and they didn't find it frightening. Maybe four year olds were terrified, but I'm not writing for four year olds. I'm aiming at a broad spread - the target I think of is about eleven to fourteen year olds."

### From Scandanavia to North Yorkshire

The premise for *The Curse of Fenric* came from an informal meeting between Ian Briggs and Andrew Cartmel in the

spring of 1988. "We casually kicked ideas around, but the go-ahead hadn't been given for another season. I knew that they had done shows set abroad before, and asked if there was any chance of setting it in Scandinavia. They said, 'No problem, so long as we can shoot it within thirty minutes of Shepherd's Bush.' So we forgot that idea. Andrew wanted a period show, and we were both interested in the Second World War. We decided to set it on the North Yorkshire coast, and it developed from there."

With a Twenty Sixth Season confirmed by the Sixth Floor at the BBC, Ian was given the green light to start work on his script. "By Christmas I had done the scene breakdowns, and I wrote the first two episodes over the holiday break. Ben Aaronovitch was scheduled to do the first story, so I thought that I was all right for time. Then they re-jiggled the season and decided to make my story first which gave me two weeks to finish it. I had the scripts





Anne Reid as Nurse Crane and Dinadale Landen as Dr Judson ready for the day the Director started."

## Structure

Ian believes that *Doctor Who* is written under more constraints than most series. "It's mainly time and money. You have to keep it short enough so that it doesn't over run, and you have to keep it cheap. You also have the limitation of ending each episode on a climax, which means that the whole thing has to be perfectly structured so that you get the build up to those endings. This story is the most perfectly

structured thing I have written. If they have to re-edit because the timing on an episode is wrong, then the structure will go haywire. There are things in the subplot of episode one that are very underplayed which lead to the climax in episode four. Usually you have a main plot throughout, but in this one the subplot and the main plot intermingle."

"With *Dragonfire* I was writing by instinct, and if that worked it was sheer luck. This one is so complex a story it works on about eight different levels. I still worry that episode four might not be clear; there are so many loose ends which need tying up."

The first drafts of *Fenric* were written to utilize both studio and location recording. However, with a clever piece of rethinking the finances enough money was found to do the whole story on Outside Broadcast. This resulted in minimal script changes for the writer. "There are some scenes that we are altering to fit the location, so that we are taking full advantage of what is there. A couple of scenes that were interiors have now become exteriors. The weather has affected us more as the story is supposed to be set at completely the opposite time of year from the weather we have been having. I wanted it to be gloomy and warm, instead we have sunny and freezing. The sun was a pain as we had to keep waiting for the clouds to cover it up to keep continuity. The cold meant there was no way we could get away with lines like 'Isn't it warm?', so those have now changed. They have forecast snow for tonight, and so I will



Alfred Lynch as Commander Millington slowly going mad...

have to adapt all subsequent scenes to cope with that. I just hope they're wrong, or if it does snow it clears by the time we do the next exterior shot."

It is unusual for a writer to stay with his script throughout the whole of a location recording, but in the case of *The Curse of Fenric* Ian felt that he must. "I'm not paid to, but I shall stay. If we have to make changes on the spot, I would rather be here than have them telephoned through to me."

## Who is the Doctor?

Ian wrote *Dragonfire* at a disadvantage because the Seventh Doctor had yet to be cast. With Sylvester McCoy now into his third season a character has been firmly established which allows the writer to draw from his performance. "I know more or less how Sylvester will play a scene, and I try to write it how he will play it."

The Seventh Doctor is certainly a shade darker than his more recent incarnations, and last season's *Silver Nemesis* cast doubts upon his origins. Andrew Cartmel was keen to bring his writers in to discuss the Doctor's secret past, but for the moment it will remain just that. "We talked about who we thought the Doctor is, now that there is doubt as to whether he is a Time Lord or not. The information is there for a story should it ever get used."

As *Doctor Who* goes through a resurgence of popularity, the current Production Team can celebrate that they are getting things right. There's plenty of mileage in the old Time Lord yet....

David Richardson and Stephen Payne

The Kent army base was dressed up and taken back to World War III





# STAR TREK

## TV Episodes 29 / 30

### Operation Annihilate!

The final show in the first season, *Operation Annihilate* was first shown in 1967. It stands, even today, as a competent and highly commendable piece of Science Fiction.

The planet Deneva is suffering from what appears to be a form of mass insanity. When the *Enterprise* arrives on the scene a Denevan starship, with a delirious pilot, is on a collision course with the system's sun and burns up before Kirk and his crew can help. Adding to the dramatics of the situation is the introduction of Kirk's brother, Sam, who is an inhabitant of the planet. Whilst 'vintage' *Star Trek* would be a little over the top this episode certainly displays all the trademarks of classic *Star Trek*.

Many fans feel that the series peaked towards the end of the first season with such episodes as *The Devil In The Dark*, *Errand Of Mercy* and *The City On The Edge Of Forever*. All of these episodes are now available on video and *Operation Annihilate*, which comes from the same creative period, joined them in July.



In common with many episodes the story took the basic format of presenting

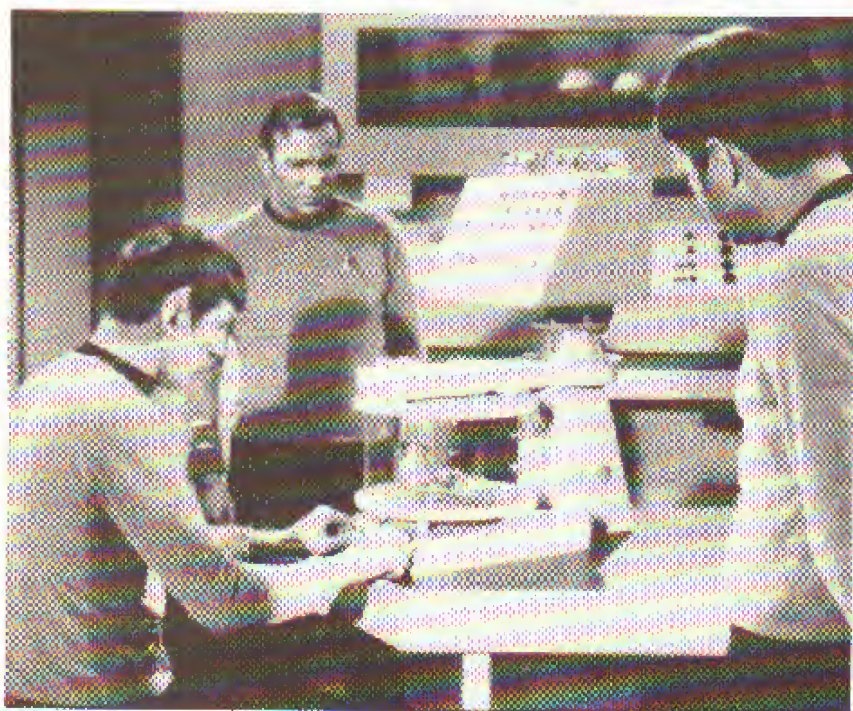
the crew with a mystery, which, when uncovered, placed them in jeopardy until finally they found a resolution to the problem. Interwoven within this is engaging characterisation and dramatic conflict. Shatner, as Kirk, is intense during the opening sequence with his barely controlled pacing and his uncharacteristic loss of patience with Uhura. Fans will also like to spot the brief appearance of Kirk's brother Sam, played by William Shatner to increase the family resemblance.

Not to be outdone Nimoy's acting is also very good and despite his normal appearance the well timed flinches serve as excellent reminders that Spock is still in grave danger. The characters of Spock and McCoy banter throughout the episode and in a typical final scene the comedic chemistry of the characters is so natural it just flows from the TV screen! The episode has been written well by Stephen W Carabatos and provides Scotty with a tense sequence in the transporter room. Also well written is a nice reversal of positions, first McCoy reminds Kirk of the danger to Deneva's inhabitants and then later it becomes necessary for Kirk to remind the good Doctor of the same thing.

Stock music is used to good effect and derives from *The Corbomite Manoeuvre*, *Charlie X*, *Mudd's Women* there is even a snatch from *The Cage* but none of it sounds out of place.

Full scientific marks for the casual astenoid mining reference but have them immediately docked again for the line about planets inbetween galaxies and the 'fuzzy' science about the creatures. Also on the down side it was a shame the screen glowed red when they were in fact shining ultraviolet light on the creatures and it was a little obvious that light was the only property of the star they had not investigated. This blatant plot device was made partially acceptable by McCoy's line about light not being dangerous and implying that they discarded it for that reason. Spock's blindness was not as artificial as it might at first seem. Remember this was the final episode in the first season and with a second not yet confirmed, it could so easily have been the farewell of Spock.

An excellent piece of *Star Trek* which



*Operation Annihilate* "How do you like yours, Captain? Medium rare?"



will sit well in anybody's Science Fiction collection.

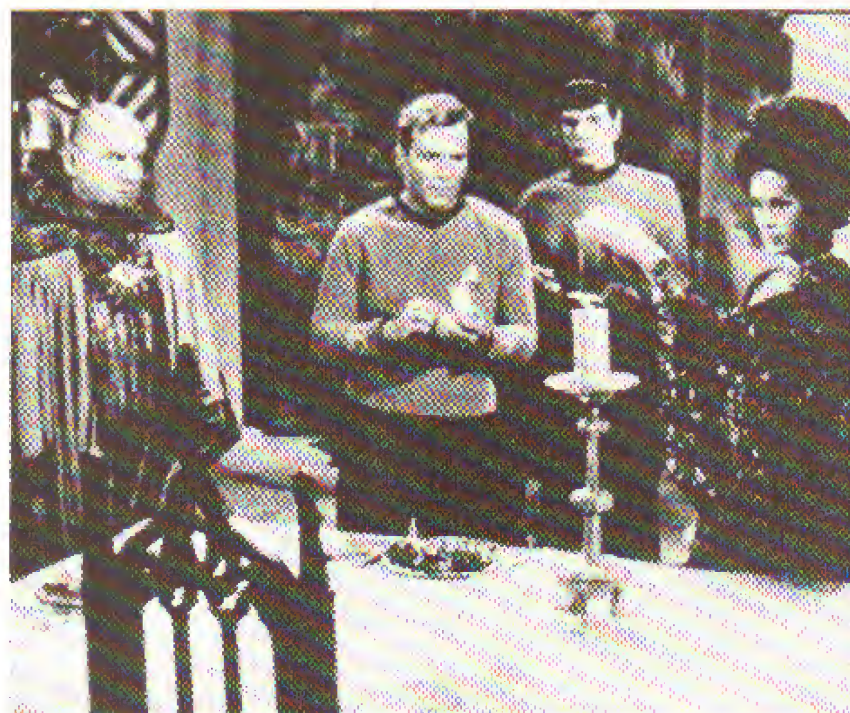
## Catspaw

First episode to go before the cameras in *Star Trek's* second series. Quite blatantly conceived as *Star Trek's* Halloween episode, the script by veteran horror writer Robert Bloch is one which never really works. Despite containing some excellent scenes and dialogue the whole thing seems forced with no real explanation for Sylvia and Korub's actions. The one glimpse we get of the aliens' engaged in heated debate is tantalising and suggestive of some highly critical mission these two are scouts for. Unfortunately this plot line is not followed up and we gain no real insight into what their goals are.

Kirk's line about 'Bones' in the dungeon is nicely comic with the good doctor hanging next to an unfortunate prisoner's skeleton. Upon leaving the dungeon area the sudden and unexpected cut from the dungeon to the throne room is very well executed and leaves one quite startled when it first happens.

Having become used to the final 'wrap-up' scene on the bridge from the first season the lack of one in *Catspaw* comes as a bit of a shock and leaves you waiting to find out what the crew have learned from their adventure. So often these scenes encompassed the very best extracts of *Star Trek* that to be without one does not sit comfortably and leaves the episode feeling hurried.

*Catspaw* The 'Bones' joke...



*Catspaw* Putting the heat on the Enterprise

The dialogue about the aliens feeling sensation for the first time in their new form is all but an open invitation for Sylvia to discover her feminine sexuality with Captain Kirk. This overplayed scene does come to a passable conclusion when Sylvia realises that Kirk is using her feeling to extract information from her.

The main flaw with the episode, however, has to be the giant cat. A few

amplified meows and a 'menacing' shadow are not enough to convince the audience that the main characters are in danger. The one effect shot of the cat looking at Kirk through the cell door is also unconvincing and serves only to highlight the dangers of television SF on a shoestring budget. Ironically this disappointing aspect of the show serves to highlight one of *Star Trek's* overall strengths. In the whole of this rather daft episode the actors are totally convincing; Shatner's Kirk is always dynamic and compelling, Nimoy's Spock is as logical as ever and Kelley's McCoy provides the extra dimension needed to complement the two. For this reason the show is very watchable and even enjoyable despite the fact that the story is rather weak.

It is charming to see Walter Koenig in Mister Chekov's first appearance on the show. The strong-willed young ensign comes across well in his small contribution even if his hair style leaves a lot to be desired!

Stuart Clark

## UPDATE

September sees the release of episodes 31 and 32, with 33/34 in October and 35/36 in January or February 1990. Many of these are excellent value, since the BBC prints of most of the original series are quite heavily edited - with as much as five minutes missing from some episodes.

Andre Willey



# STAR TREK THE NEXT GENERATION

**T**HIS month sees the latest release in CIC's *Star Trek: The Next Generation* series with two episodes from the first season of the show - *The Arsenal of Freedom* and *We'll Always Have Paris*.

Both are entertaining episodes (unlike the uninspiring *When the Bough Breaks* from the previous tape), but *We'll Always Have Paris* has a far stronger script which seems to bring out the best in the cast.

## The Arsenal of Freedom

The Enterprise is on a routine mission to investigate the disappearance of the USS Drake, captained by Paul Rice, an old academy colleague of Riker's. The Drake was last reported near the planet Minos, following the destruction of all life on that planet.

Minos, it turns out, is a planet whose sole trade appears to have been in advanced weaponry, and shortly after entering orbit The Enterprise is greeted by a message from the long dead planet - in effect an automated sales pitch for their wares. You almost expect Slartibartfast to pop up and offer you a new planet to go with the deal...

Beaming down to Minos, a studio-bound planet rather reminiscent of those in the original *Star Trek* series, Riker quickly meets his old friend but all is not well. He seems strangely evasive - and full of questions about the Enterprise and its armament. After some lively banter in which Riker soon realises that this is not the Paul Rice he used to know, and it turns out that the figure in front of him is an intelligence gathering replica created as a highly advanced tactical weapon.

Riker is enveloped in an energy field created by the weapon, and while Data attempts to release him Picard beams down to take command of the situation, which quickly deteriorates as a series of progressively more powerful versions of the weapon appear. Each is more difficult to destroy, and during the battle Picard and Doctor Crusher fall through the ceiling of a huge underground cavern.

Whilst Picard sees to Doctor Crusher's injuries (a neat little piece of rôle-rever-



sal), the remainder of the Away Team are left wondering where their colleagues have vanished to. Unfortunately, if some-

what conveniently for the script writers, all contact with the ship has been lost - "The close pass by those weapons must have disrupted our communicators," says Data.

It isn't long before the automated weapons system starts attacking The Enterprise, and Geordi is forced to take the ship out of orbit. Some rather stilted dialogue follows. "To make matters worse, Chief Engineer Logan is on his way to the bridge, and he's not paying a courtesy call..." records Geordi, into the ship's log! (Incidentally, have you noticed that all Star Fleet engineers seem to have scottish names?). Some nice visual effects follow, including another use of the emergency saucer separation sequence first used in *Encounter at Farpoint*.

Once Picard realises that the weaponry is in fact part of an advanced product demonstration, one which also destroyed the planet's indigenous population, he soon works out a way to halt the attacks. As soon as he does so, the device attacking the Away Team vanishes immediately, but for some reason the one in orbit doesn't - another somewhat contrived

*The Arsenal of Freedom* Tasha Yar and Data fire their weapons







tive, and the incidental music grinds with all the melodic quality of a rusty dustcart - but the effect is really quite stunning and intensely dramatic.

My non-Doctor Who fan friends were impressed. Some of them may even buy the tapes! This is an inspired release of a great Doctor Who story.

## And Other Nasties...

The late Robert Holmes is highly respected by fans of the series as a writer of many of their favourite stories and the script editor of, arguably, the most successful period in Doctor Who's history. It's rather fitting, then, that two of his stories accompanied *The Daleks* tapes, making this batch of releases look rather special. My natural cynicism, however, leads me to believe this was entirely coincidental.

*The Time Warrior* is a notable curiosity piece. Its strongest elements are Elizabeth Sladen making her debut as Sarah-Jane Smith (the best Doctor Who companion) and Kevin Lindsay giving a chilling performance as the nasty little Sontaran, Lynx. Jon Pertwee's Doctor looks a little lonely without Jo Grant, but there are a few nice touches of eccentricity creeping into his characterisation, especially when he's preparing home-made castle defences and telling Sarah about the Time Lords.

Holmes's script is rich with good character disguises for plot cyphers, the most engaging among them being short-sighted Professor Rubeish and the constantly bellowing Irongron. The plot is nicely inconspicuous, which is lucky,

since there's nothing sparkingly dynamic about it.

There's plenty of location work, forming a forestry backdrop for some simply terrible extras and lack-lustre action sequences; but there's pleasing television direction from Alan Bromly and cosy incidental music from old hand Dudley Simpson, giving this inoffensive little story a nice polish.

The video's sleeve is pleasing enough, however it features an amusing crop of design quirks. This time the tampering gives us Lynx with his eyes too close together, a cricket ball space craft (hopefully heading to knock the designer out) and some annoyingly reversed photographs. Never mind...

## Wrrn, Wrrn...

The sleeve for *The Ark in Space* is a hilarious mixture. Tom Baker, given an Arthur Scargill-type rug hairstyle, has been snipped from a publicity still for the wrong season, his *Musque of Mandragora* sword replaced by an inexplicable piece of inked-in gadgetry. The Ark itself seems to have been drawn for Hergé's *Adventures of Tin Tin*, whilst, behind it, a sizzled looking Wrrn attempts to impersonate the CIC releases of *War of the Worlds*.

The story itself is an absolute gem. It's a simplistic struggle for survival, a tale of claustrophobia and the horrific threat of an unspeakable death at the appendages of an insectoid race with a legitimate grudge against Mankind.

What it lacks in terms of its budget and technical effectiveness (and it lacks a lot in those departments) it more than makes



up for with its scripting, directing and acting. Tom Baker, on his second broadcast outing as the middle-aged Time Lord who wouldn't grow up, is particularly engaging - as adept at his distinctive brand of off-beat humour as he is at the chillingly dramatic moments.

Elizabeth Sladen (as Sarah-Jane again) is as inventive in her performance as ever, and the late Ian Marter as the square-jawed, not quite heroic Harry Sullivan is excellent.

At the centre of it all is Holmes's ruthless reworking of John Lucarotti's original script. There are some beautifully written moral speeches, sharp, economic dialogue and a well paced plot. Director Rodney Bennett turns the limitations of a studio-bound story to his advantage, with some effective close-up camera work; whilst Dudley Simpson's seventies synthesizer symphonies conjure up the icy wastes of Space superbly.

It's a pity that (as with *The Time Warrior*) the episodes of *Ark in Space* have been welded together, since the story, with all its recaps and plot reminders, was so evidently written with the episodic format in mind. Still, the narrative is left completely in tact, and the editing is perfectly satisfactory (even though there is the merest hint of episode two's closing theme crashing in on the mixed shot of Noah's face and the Wrrn he has become). At last, a wider audience than those Super Channel subscribers can enjoy this compelling piece of television.

I highly recommend all three of these releases.

Nicholas Briggs







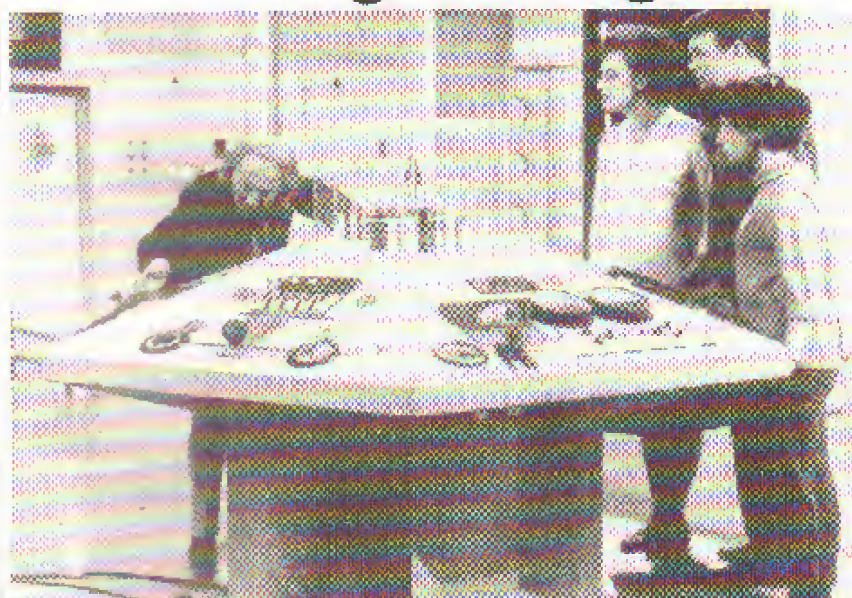
# THE DALEKS

## An End, or a Beginning...?

**T**HE most noticeable aspect of this second ever *Doctor Who* story is that it bears only a passing, somewhat superficial, resemblance to the programme still being produced today. There's a character referred to as the Doctor, a police box everyone calls the TARDIS... there's even a vaguely recognisable theme tune; but you're in a different era. The styles and conventions of television production have changed almost beyond belief.

In many ways, it's more akin to watching a theatre production than the fast cutting, pacy, flashy programme we're used to these days. For one thing, the scenes are longer, largely because there was a lack of time and technique for post production editing. Although the fact that episode 4 was transmitted on film *does* suggest this segment underwent some trimming (film editing having been long perfected, as opposed to the barbaric physical slicing of two-inch video tape), the storyline unfolds at a rather stately pace.

What emerges is something which is particularly fascinating for us to watch



The TARDIS crew watch on helplessly as the Ship's dematerialisation seems to fail ©BBC Enterprises

today. Aside from the fact that the motivations for the Doctor are rather less noble than they are now, we actually *do* get a chance to find out about the characters in a more direct way. The argument scene at the beginning of episode five (*The Expedition*) is, in scripting terms, Terry Na-

tion having a discussion with himself about which way the plot might go. Where, in one of the latest crop of three-part *Doctor Who* stories, he would probably have had to think through the plot himself, then have some character say, 'Right, this is what we're going to do, because...', in the more luxurious seven-part format he has another option.

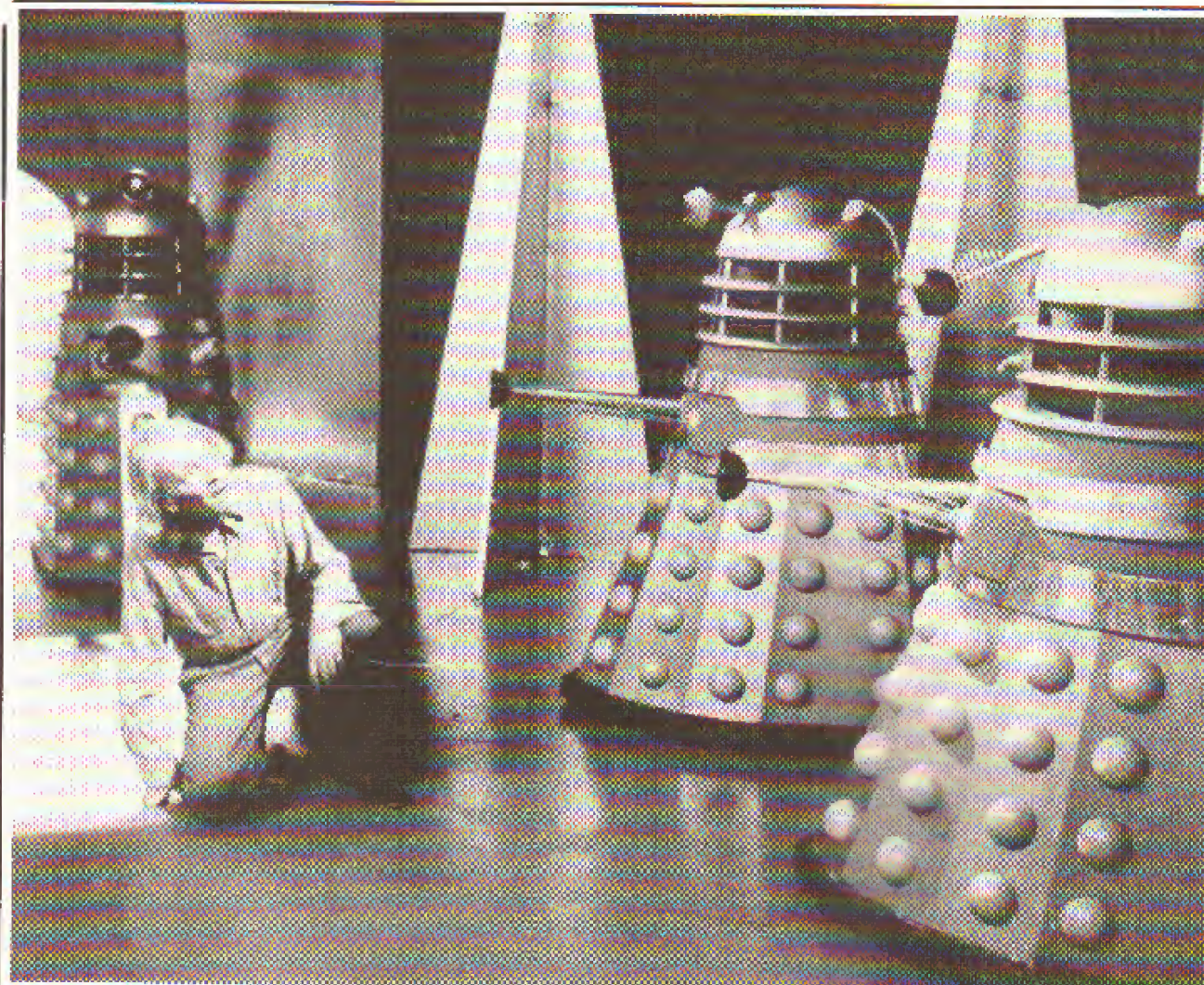
In one sense, this option was an obligation for the writer. Ian Chesterton and his group (including that crabby old gent) have just escaped from the Dalek city, along with the Thals, who are still recoiling from the cultural shock of discovering that their once peaceful neighbours have mutated into psychopaths. In short, there's been some action. It may not have had Keff McKulloch's drum machines and sampler keyboards pounding through it, or even laser beams and pyrotechnics whooshing in every direction; but the Daleks were nastily impressive, and Tristram Cary's music groaned and thudded splendidly. Not only might the technical crew and actors need something a little less vexing to deal with in a continuous recording situation, but there may even be the odd viewer who missed the last episode, or has had such a busy week that they've forgotten the plot. (Remem-

Left: Barbara Wright (Jacqueline Hill) reacts to her first view of the Daleks

Susan (Carole Ann Ford) meets the Thal mutation, Alydon ©BBC







"Stay in the light" is the instruction given to the Doctor (William Hartnell) ©BBC Enterprises

ber, no video recorders in those days.)

The scene in question works, because it fulfils all these requirements whilst doing more than just telling us the story. The argument the characters have is a complex one, and Terry Nation is careful not to take the easy way out. Barbara Wright's overriding concern is for their personal safety, she feels they have to leave the planet at all costs, and she even magnifies the threat of the Daleks (both in the minds of her fellow characters *and* the audience) by speculating that they might trundle out of their metal city to destroy them. Susan pipes up to remind us of the Daleks' reliance on metallic floors for locomotion, but Barbara points out (again for the audience as much as for Ian and Susan) the technological superiority of the Daleks, simply by asserting, "You know they'll find a way!". The course of action seems clear, they must get the Thals to fight for them, so that the TARDIS's vital fluid link can be retrieved from the Daleks. Quite reasonably, Ian Chesterton will not ask the Thals to charge into un-

armed combat with a city full of metal-plated killing machines.

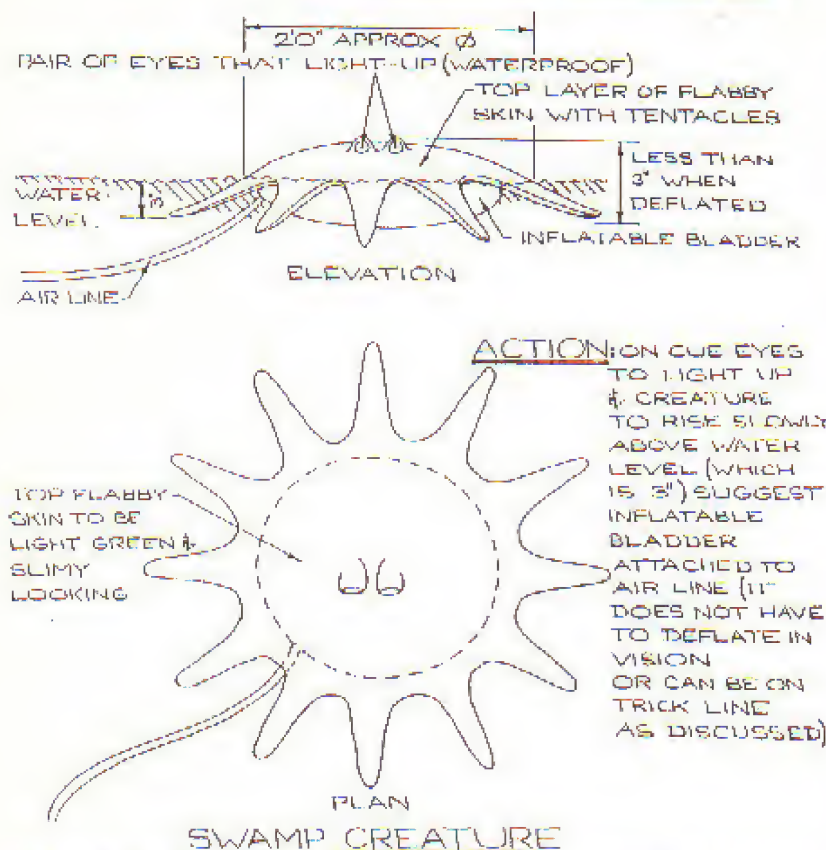
Of course, we all know that they resolve the argument in favour of proceeding with an action-adventure plot (since it wouldn't be much fun for us if they stayed marooned on Skaro, peacefully awaiting destruction or starvation), but Terry Nation's highlighting of the moral dilemmas gives the plot a firmer motivation. It is clear why the Thals change their attitudes, and it is certainly not because of the ruthlessly arrogant Doctor's view: "We have a ready made army here... with me to lead them, the Thals are bound to succeed". This scene was born of technical and scripting requirements, but what it lacks in economy, it makes up for in its character richness and realism. We feel we are seeing real people with differing points of view, engaged in the kind of argument we might have; there's even time for Ian to make a friendly quip about the Doctor's tendency to get his name wrong.

The strength of this scene is representative of the qualities present in the rest

of the script. Adding to this, is the fact that the continuous recording method gives the actors more control over the energy level and dramatic quality of the scenes. They have certainly rehearsed with a director (in this case two directors), moulding their interpretations to his vision of the story, and they have staggered their way through camera rehearsals aimed at minimising Dalek collisions - but *they* are in control once the tape starts rolling. The cameras are following the actors' movements, repositioning and refocusing to accommodate performers who, in the studio heat of the moment, have wandered a few inches from their rehearsed positions. Camera wobbles and the odd cut to a hastily focusing shot are testament to this.

You can almost *sense* the effort and the concentration when you're watching *The Daleks*. Sometimes it all falters a little. William Hartnell will stumble on a line, but he knows he has to go on and, not even for a split second does his concentration waver. A Dalek may round off a beauti-





something which had no arms and legs, but what materialised from the scribbles on Mr Cusick's drawing board (and within stringent budget restrictions) was a peculiarly compelling amalgam of familiar shapes and planes moulded into something fascinatingly bizarre. You can see design elements of old electric heater grills, household lightbulbs, the now famous sink plunger and a curious hint of dustbin lid; but it's fused together into a terrifyingly aggressive-looking little bumper-car.

There are two more elements which make the Daleks effective. One is their city, which looks as if they built it to accommodate themselves, because both the humans and the Thals keep nearly bumping their heads on the low door frames. The other element is the voices, presumably left mainly to the interpretive skills of Peter Hawkins and David Graham. Much has been said of the voices being easy for children to impersonate (thereby somehow guaranteeing popularity), but the key factor in the success of those manic, warbling intonations is that you really believe they're coming from inside those nasty little machines. Something of note for modern Doctor Who fans is that the Daleks are thinking, reasoning beings who have intelligent conversations with each other in this story. The Daleks may be thoroughly unpleasant, but it's rather novel to hear them discussing what fiendish plan they're cooking up next... and why. It's a significant contrast to the rather inarticulate Daleks of later stories. This isn't really surprising, since *The Daleks* (or *The Mutants* as it was originally known for production purposes) has very little to do with the endless, albeit extremely entertaining, sequels which have erupted from the typewriters of Mr Nation and other notable TV scribes over the years. The leading Dalek was voicing Terry Nation's own certainty that this was the "... end of the Daleks!"

This story is a self-contained entity which promises no sequels. It may not be as superficially glossy as the film which was later made from a curiously condensed and diluted version of the original story; but it has some startlingly effective moments (for example, the swamp creature, which was, although undetectably so, an inflatable rubber ring), superb design, stalwart performances, engagingly weird incidental music and a cracking good plot.

It is because this story about the end of the Daleks was so captivatingly imaginative, in every department, that it turned out to be only the beginning.

Nicholas Briggs

Details of the construction of the swamp creature encountered on the way to the Dalek city

fully smooth manoeuvre with a resounding crash into a, luckily, sturdy control panel; but a technician dare not snigger, the director cannot conceive of shouting 'Cut!'. The set's still standing, so, by God, they'll carry on! Even a handful of polystyrene neck, detaching itself to reveal the garish white of an unpainted surface, cannot detract from the riveting tension of Ian, Barbara and their Thal friends meticulously partaking in the illusion of a desperate struggle to cross an underground crevasse.

For a modern audience, accustomed to miraculous effects with no visible strings attached, it's very much like watching children engrossed in a play-acting game. They may not have sophisticated, computer toys, but their conviction and commitment is worth ten times more.

However, that's not to say that *The Daleks* has not withstood the acid test of time. It may gain acceptance from an audience, because it's a piece of cult television history, but in many ways it's startlingly effective in its own right.

The first element which strikes you, is the famous petrified jungle itself. Although nowhere near as large as the actors are trying to make us believe, it is extremely effective, aided by a feint, eerie breeze and, no doubt, the low definition of the 405-line black and white picture. It

looks even more striking in the peculiar-looking opening shots, caused by a deliberate 'bas relief' effect on the cameras (In fact, recording had to stop to reset the cameras!).

It isn't long before the Dalek city puts in an impressive appearance. Impressive in the sense that it looks like a good model, but definitely a model, although the ambitious inlay shot (a monochrome precursor to CSO) of Ian and friends viewing it from a rocky vantage point lends it a good deal of credibility. If the director cut out of this shot a bit sharpish, I'm certain it had something to do with William Hartnell moving perilously close to the join in the composite shot.

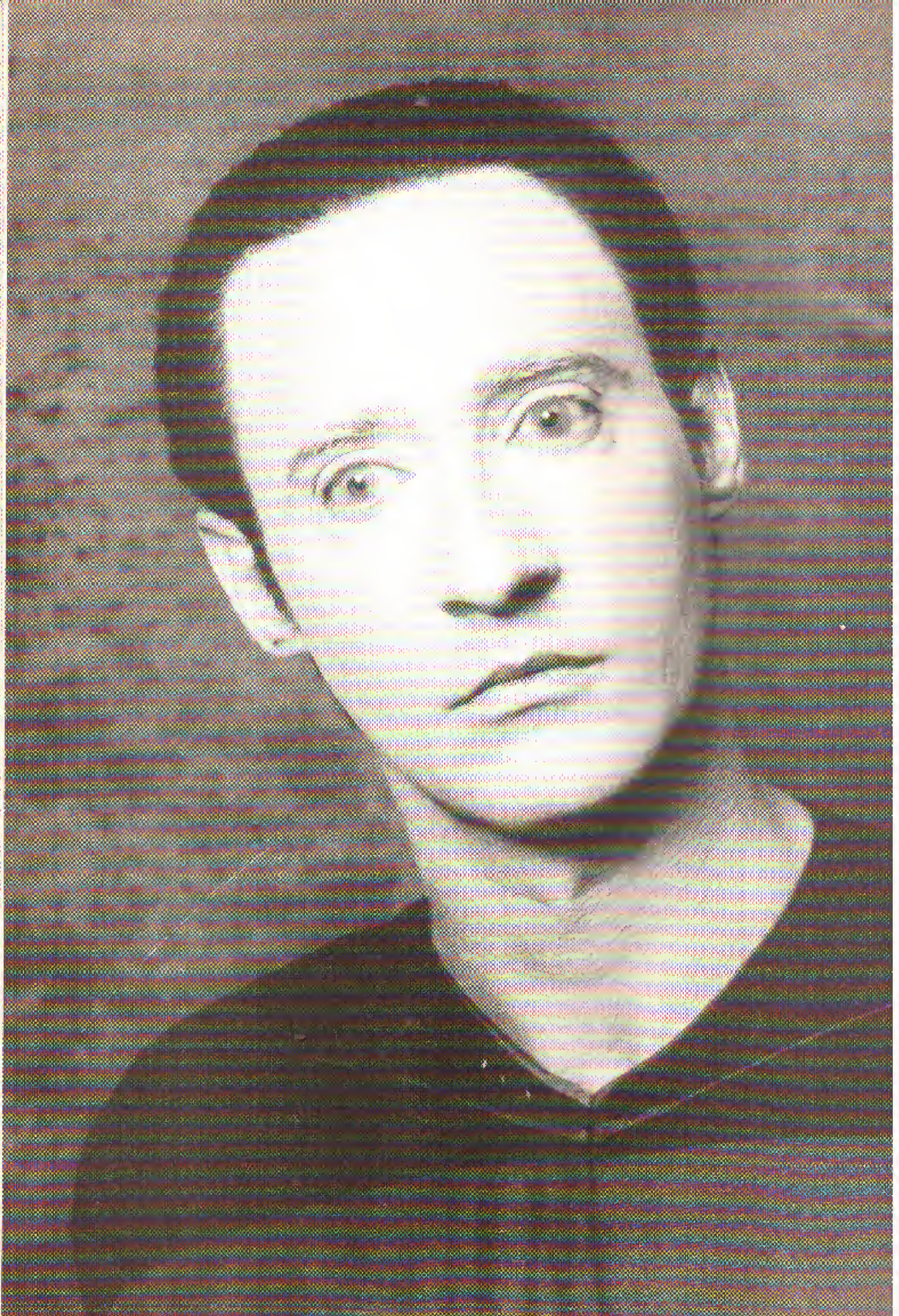
Of course, the major, striking feature of this story is Raymond Cusick's design for the Daleks and their city. There were hints in the script. Terry Nation clearly wanted

**Extract from the Director's running order clearly shows the opening effect was intentional**

**1. Ext. SHIP/PETRIFIED FOREST**

(Bas relief effect fades slowly on page 3)







# DATA RETRIEVAL

**W**HO could have predicted that one of the most popular characters in television history would be a green-blooded alien with pointed ears, funny eyebrows and repressed emotions? Likewise, who would not be brave enough to lay odds that a super-intelligent android with pseudo-emotions could eventually rival the Vulcan Spock in popularity? The character of Data in *Star Trek: The Next Generation* has taken the American fans by storm, while adult scripts ensure he is treated properly.

Data is certainly a point of focus for many of the *Next Generation* episodes. "I can't think of any other character who has more to do than myself, with the exception of the Captain," notes Brent Spiner, the man who plays the machine.

Winning the rôle presented him with his first long-running television part and a chance for international recognition. "I had seen *Star Trek* before and felt that it would be a nice job. I'm slightly worried about doing it for a number of years, but then I would worry about that with any show. I'm lucky in that I'm playing an extreme character, so that I'm not using up everything I could possibly do. It leaves me with the opportunity to surprise people later on."

## Before Star Trek

Spiner's career before *Star Trek* had varying degrees of success. He lived in New York for twelve years; "The last seven of which I made a living. I began as a serious actor, doing Chekov and such and ended up in several Broadway musicals, including *The Three Musketeers* and *The Big River*. I actually came to Los Angeles to do a play of *Little Shop of Horrors*. That was a few years ago. I got a fair amount of work while I was doing that and stayed. My agent put me up specifically for the part of Data."

Initially the production team were unsure of how Data should look. It was Gene Roddenberry's belief that the android should not be flesh-toned, and so a number of different make-ups of various colours were tried out. A golden tint was finally agreed upon, with Spiner's own hair combed back into regulation Starfleet style. "The make-up is really two different colours as my hands are slightly different to my face. It is intentional because it is faster and it is not supposed to rub off onto anything. In reality, it does



Tasha Yar and Data

rub off - I have some notebooks which are covered in my golden fingerprints which I'm going to sell for two thousand dollars apiece one day! The make-up artist uses an opalescent base which is then dusted with a golden powder. It is like the make-up in the silent movies - I can almost see myself as Rudolph Valentino! I also wear gold contact lenses, which do look very convincing."

Some thought also had to be given to Data's speech patterns and body language. The actor must carefully tread a fine line between the human and machine qualities of the character. "Fortunately I don't have to do a mechanical voice but I do have a more formal delivery than most of the characters. I'm not allowed to use contractions like *can't* or *won't*, although I assume I will one day because I am synthesising human behaviour so quickly."

## Spock II?

As Science Officer, Data is frequently likened to Mr Spock by the critics. Brent Spiner, however, rejects any suggestions of a similarity. "I see Data as being on the Operations side - he can handle everything, from security to flying the ship. This is because he can retain so much information"

"I'd say that Deanna Troi (played by Marina Sirtis) is more like Spock. Marina tells everyone it's me, and I tell everyone it's her. Neither of us want the onus of that! She is actually half human, half alien, whereas Data is a machine. Spock was not a machine."

Data's background is revealed in the ex-

cellent first season story *Datalore*. It gives Brent Spiner the chance to play two rôles as we meet Data's android twin Lore. "Data was created to look after the people on a planet surviving a holocaust. He has been programmed with all of their memories, and has a sensitivity for emotion. It is not real emotion he possesses - just an understanding for it on a certain level. He was programmed for things like wonder, and wonder often leads to emotion on its own."

With *Star Trek: The Next Generation* preparing for its third season in America, it would appear that the series has been welcomed by the audience. The cast of the original *Star Trek* have been complimentary, and many have visited the set at Paramount Studios. Brent Spiner even had the chance to play opposite DeForest Kelley as Admiral McCoy in the opening episode, *Encounter at Farpoint*. "I've also seen William Shatner in the restaurant, and Leonard Nimoy has been around the set. Walter Koenig was here one day, and George Takei. Scotty must still be in the engine room!"

"The original crew are part of the history of the ship. Kirk was mentioned in *The Naked Now* because it was the same virus which attacked the old Enterprise. It is never mentioned what eventually happened to them all, and I doubt it ever will be. They will always be a point of reference, as Jeffery Hunter as Captain Pike was to them."

The strong relationships between the original crew were certainly one of the reasons for *Star Trek's* success. Twenty years on the cast of *The Next Generation* are finding their own chemistry, and as the series progresses the character interplay looks like becoming just as successful. Part of the reason for this is good scripts, the rest is the sense of camaraderie which permeates the studio. "The relationship between the cast is excellent - they're a good bunch of people. Everybody got on very quickly. When I'm not here I miss them. I could enjoy working with them for six years if it happens that way."

With *Star Trek* - in all of its forms - more popular than it has ever been, six series of *The Next Generation* looks almost guaranteed. When they will eventually make it to British screens is another matter entirely!

Richard Houldsworth and  
Stephen Payne





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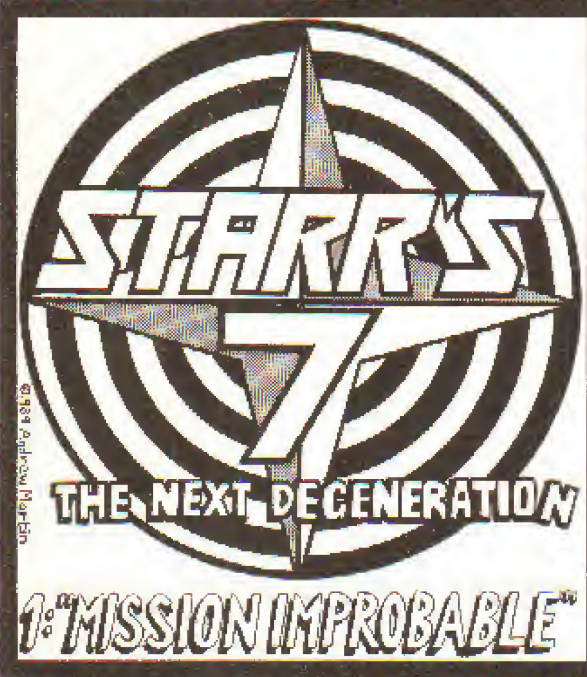
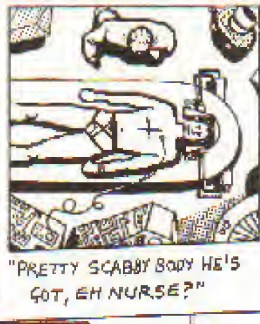
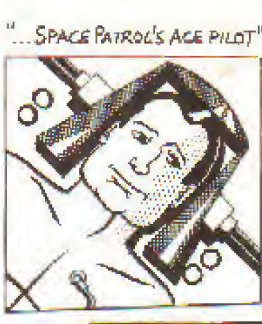
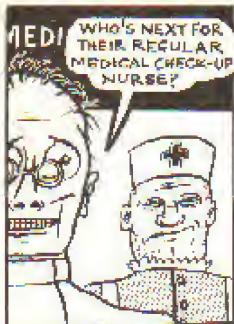
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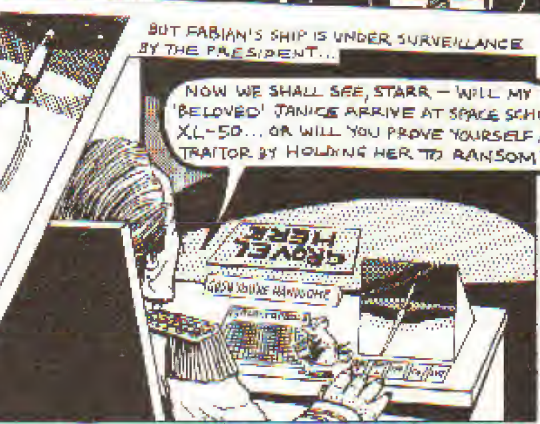
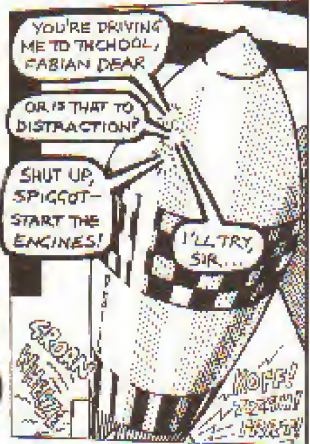
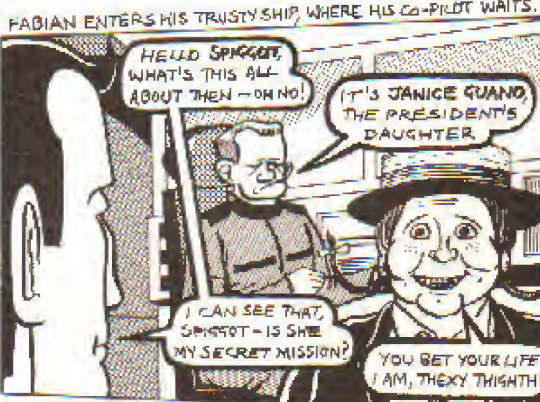
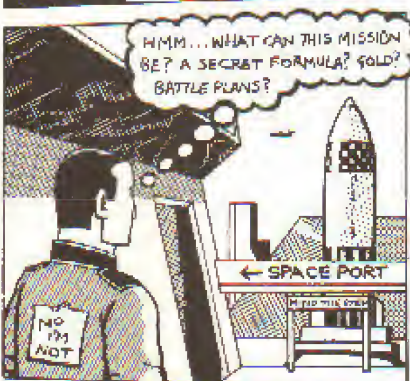
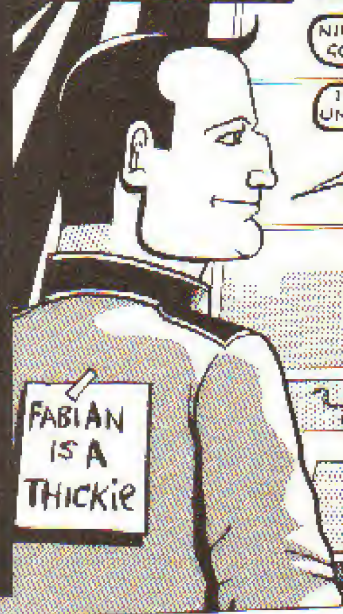
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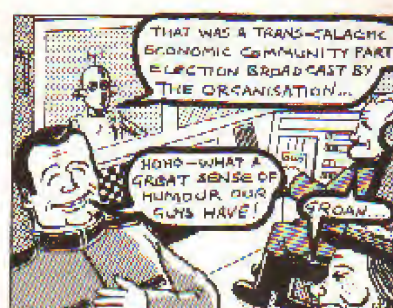
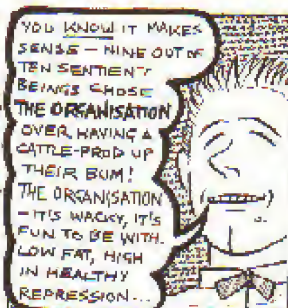
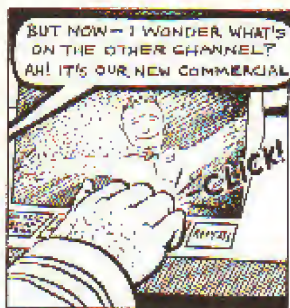




LATER, IN THE OFFICE OF JEDEK GUANO, PRESIDENT OF THE GALAXY, CHAIRMAN OF THE ORGANISATION-



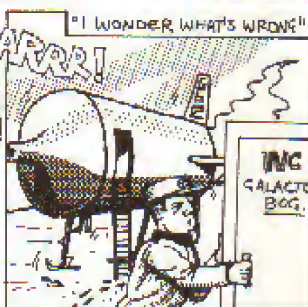




MEANWHILE, ON A DESOLATE PRISON PLANET...



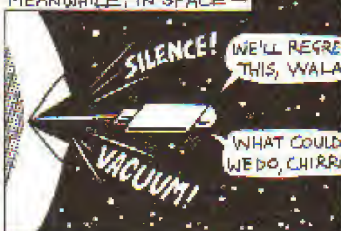
A GROUP OF CONVICTS TOIL...



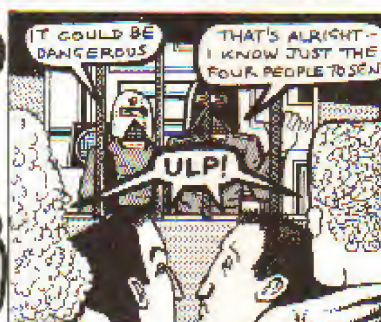
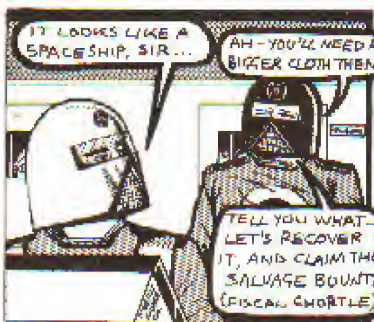
FIVE MINUTES LATER...



MEANWHILE, IN SPACE -



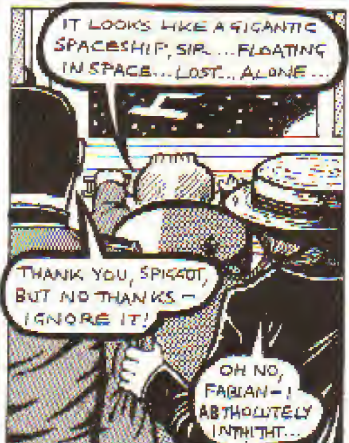
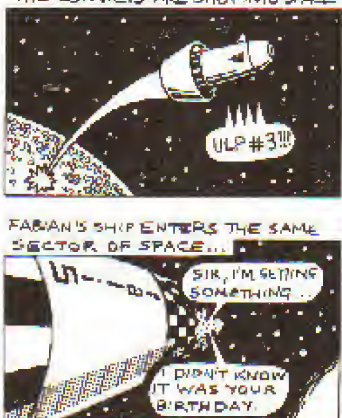
BUT THE ALIENS' ACTIONS DO NOT GO UNNOTICED...



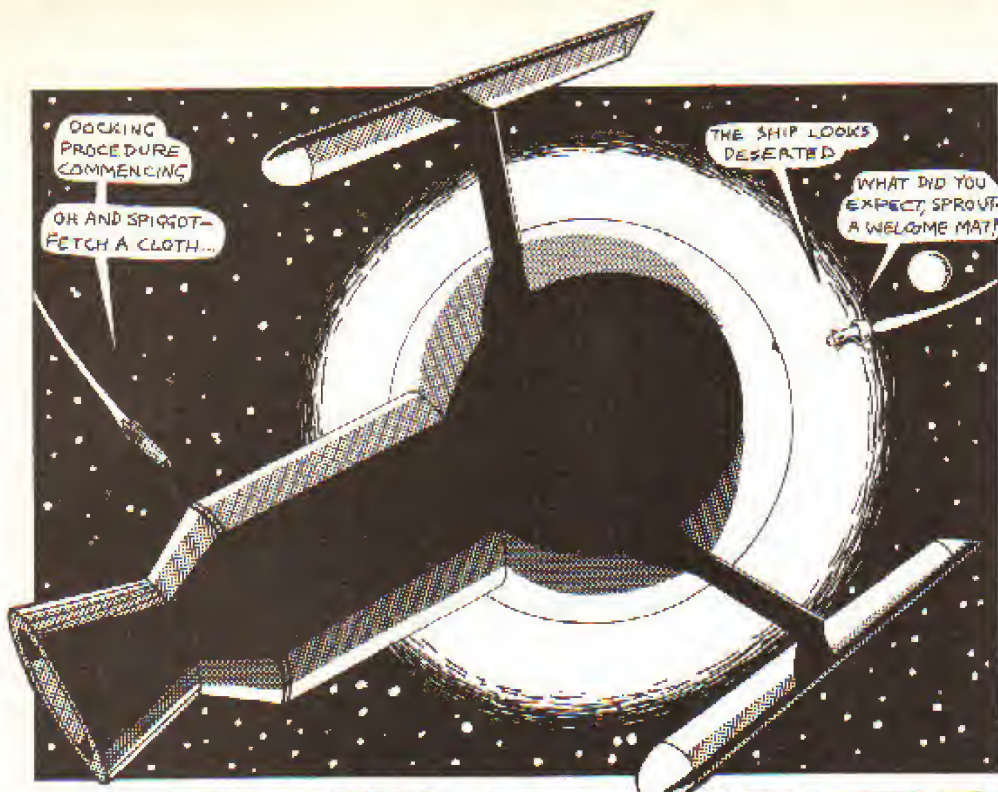
CUT TO CAMERA 2, MEDIUM SHOT:



THE CONVICTS ARE SHOT INTO SPACE







DOCKING  
PROCEDURE  
COMMENCING

OH AND SPIGGOT-  
FETCH A CLOTH...

THE SHIP LOOKS  
DESERTED

WHAT DID YOU  
EXPECT, SPROUT-  
A WELCOME MAT?

16 LIGHT YEARS AWAY...

FREE AT  
LAST!

WELCOME



WEIRD SHIP,  
EH GUYS?

IF WE'RE GOING  
TO FLY IT, WE'D  
BETTER FIND THE  
FLIGHT CONTROLS

MEANWHILE...



FABIAN-THITH  
THIP-IT'H HUGE!

YES,  
JANICE

ARE YOU  
ALL RIGHT  
SIR?



YES SPIGGOT-  
STAY PUT FOR  
THE MOMENT

RIGHT SIR  
(SIGH)



IT DOESN'T LOOK  
LIKE THERE'S  
ANYONE ON BOARD

I WONDER WHERE  
THE CONTROL ROOM IS?



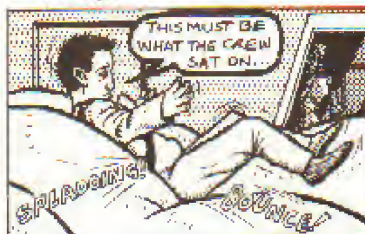
MUTTER,  
MUTTER

WHATEVER  
HAPPENED  
TO FLOT  
ADVANCEMENT?



AH HA! THESE  
MUST BE THE  
CONTROLS

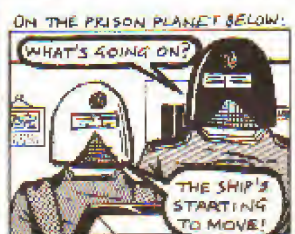
HMM... THIS  
LOOKS COMFY!



THIS MUST BE  
WHAT THE CREW  
SAT ON...

SPINNING!

BOUNCING!



ON THE PRISON PLANET BELOW:

WHAT'S GOING ON?

THE SHIP'S  
STARTING  
TO MOVE!



AS SPROUT BOUNCES...

WHEE!!

BONG!



SO DOES THE SHIP

BOING!



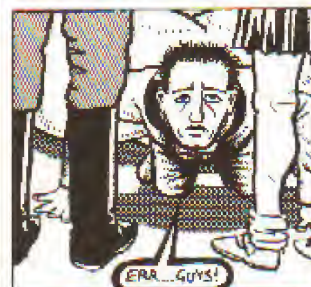
OO-ERR!

BOING!

THE LITTLE SHIPS ARE FLUNG  
OFF (AWN...)



UNTIL AT LAST, SO IS SPROUT...



ERR... GUYS!



RIBA!

FABIAN!

RIBA!

FABIAN!

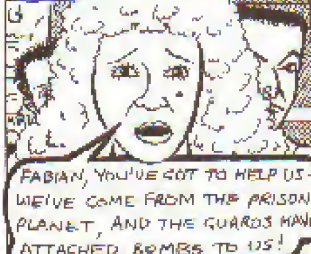
IT'S YOU!

THAT  
PARTY...

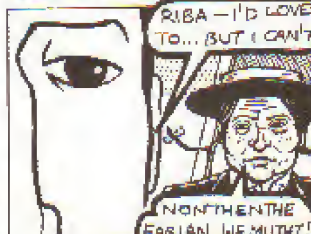
OH YES-

OH NO!

OH GOD...



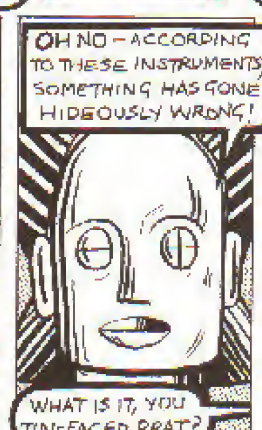
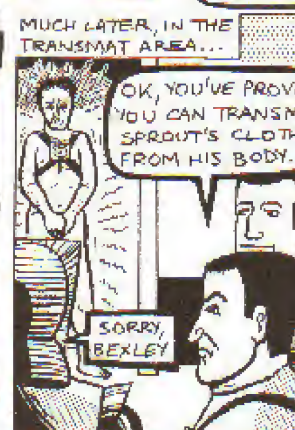
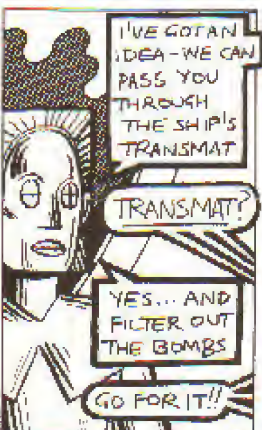
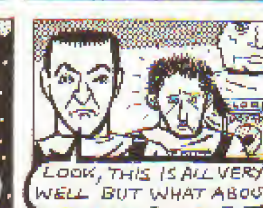
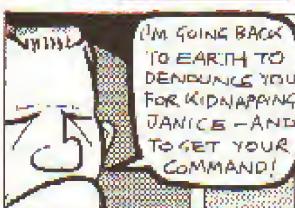
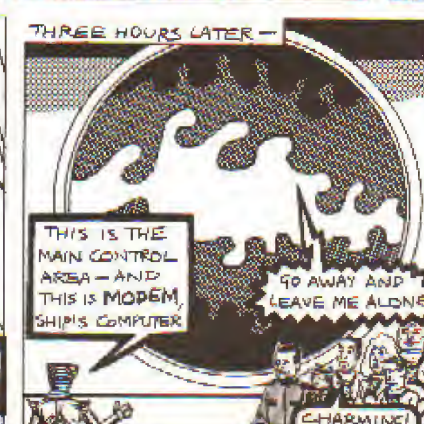
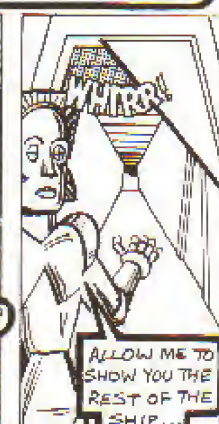
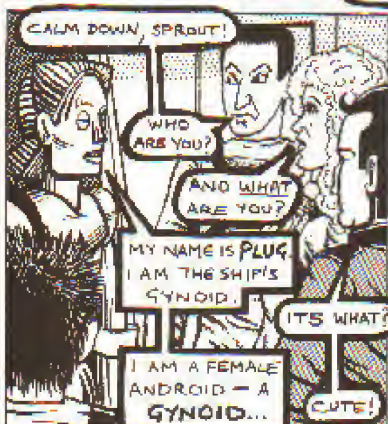
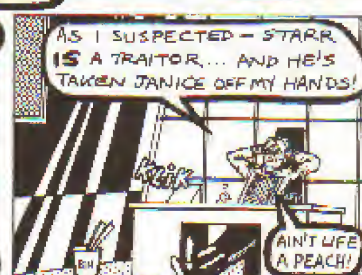
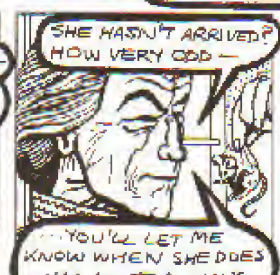
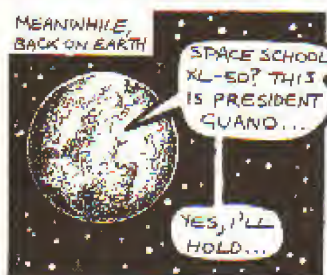
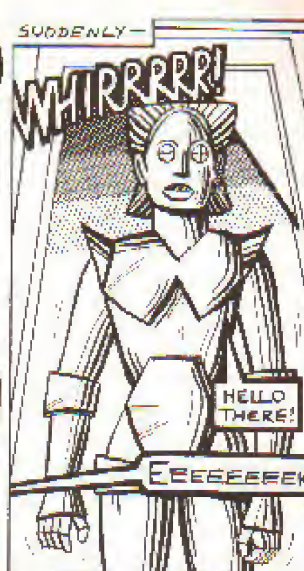
FABIAN, YOU'VE GOT TO HELP US-  
WE'VE COME FROM THE PRISON  
PLANET, AND THE GUARDS HAVE  
ATTACHED BOMBS TO US!



RIBA-I'D LOVE  
TO... BUT I CAN'T

NON THE THE  
FABIAN, WE MUTH!







# SPACE:1999

## Breakaway

**A** look back to the opening episode of the popular Fantasy series. First broadcast in 1975, *Space:1999* ran for two seasons each lasting twenty six episodes.

### The Plot

September 9<sup>th</sup> 1999, Atomic Waste Disposal Area Two on the Dark Side of the Moon...

From the safety of the monitoring enclosure Doctor Helena Russell and Professor Victor Bergman watch as Technicians Nordstrom and Steiner check the level of radioactivity outside. Steiner reports a negative reading. Suddenly Nordstrom goes insane, attacks Steiner and hurls himself at the forcefield which surrounds the dump. He is thrown backwards in a burst of energy. His body lies dead on the ground, the pupils of his eyes now strangely opaque....

John Koenig has been appointed the new Commander of Moonbase Alpha, replacing Russian Commander Gorski. Koenig is being ferried to Alpha in an Eagle Transporter, where he is contacted by Commissioner Simmonds on Earth. Simmonds stresses that Koenig's priority must be to get the Probe Ship to the planet Meta launched. Strange signals are emanating from the planet, offering some hope that Man is not alone in the Universe. The Probe launch has been delayed by a mystery virus which has affected the crew.

Koenig arrives on Alpha and is greeted by his old friend Bergman. The Professor reveals that the so-called virus does not exist - the sickness which has affected the Probe astronauts and a handful of Moonbase staff is more akin to radioactive poisoning.

Koenig decides to check the waste dumps personally and heads off in an Eagle with Bergman and Pilot Collins. The Transporter follows the usual course: flying across Disposal Area One following the navigational beacon and heading towards Disposal Area Two. The three Alphans observe from the monitoring enclosure as tests are again carried out on the dump. The results are negative. Collins begins to feel uneasy, flexing his fingers. He pleads to be let out of the

room, and as he turns Koenig and Bergman see that his pupils have become opaque. Collins attacks his colleagues and smashes his helmet repeatedly into the window looking out onto the lunar surface. The window cracks. Bergman stuns Collins with his hand gun, and he and the Commander frantically drag him from the room, sealing the door behind them. Seconds later the window fragments and atmospheric decompression empties the room.

On returning to Alpha Koenig is informed that the Probe crew have died. He refuses to go ahead with the mission until the cause of the illness has been found. A vital clue is discovered in the flight recorder of the Eagle used for training the crew. The recorder functions perfectly until it flies over Disposal Area One, which causes it to go blank for two minutes. A spot check on that area shows yet again a zero radioactivity reading, but the heat level is rising rapidly. The staff of Main Mission watch on the screen as the area begins to smoulder, until the heat becomes so intense that it burns out the cameras as bolts of energy erupt from the dump.

Area One has burnt itself out. Victor Bergman examines the remnants of the recording apparatus from the dump and discovers that magnetic fields increased twenty times before the device was destroyed. His great fear is that the same thing could happen in Area Two, and that is one hundred and forty times larger.

A robot Eagle is sent to Area Two, but it is affected by a magnetic surge. Koenig orders Emergency Code Alpha One. They are sitting on the biggest bomb Man has ever made....

In response to the emergency Commissioner Simmonds arrives from Earth. Bergman's solution to the impending disaster is to disperse the waste over a larger area, but there is an ever-shortening time limit.

The Eagle Transporters begin the task of ferrying waste out of Area Two and dropping the canisters onto other parts of the Moon's surface. The operation is running smoothly until the area suddenly erupts into bolts of magnetic energy which destroy many of the Eagles. There





is a vast explosion which bathes the Dark Side of the Moon in intense light. Alpha's foundations shake, and its personnel are thrown to the floor by a powerful gravitational force. The Moon is moving - the explosion has blown it out of Earth orbit. Eventually the acceleration slows down, and the Alphans pull themselves to their feet. Bergman is first to realise that the explosion of Atomic Waste has acted like a giant rocket motor. A satellite video picture confirms this, showing the ever-growing gap between the Moon and Earth. Koenig consults the computer on their chances of success if they were to evacuate Alpha and return to their home planet. Its' reply: *Human decision required.*

Koenig decides they must stay on Alpha; they have the resources to survive, and an evacuation would almost certainly fail. A news broadcast is picked up from Earth, describing the catastrophes that the planet has suffered in the wake of the Moon's departure. The image is eventually lost. In its place a pulsating high-pitched whine is received - the unexplained signal from the planet Meta. Koenig wonders if that is where their future lies.

## Credits

Commander John Koenig ..... Martin Landau  
 Doctor Helena Russell ..... Barbara Bain  
 Professor Victor Bergman ..... Barry Morse  
 Alan Carter ..... Nick Tate  
 Paul Morrow ..... Prentis Hancock  
 Sandra Benes ..... Zienia Merton  
 Doctor Bob Mathias ..... Anton Phillips  
 Ouma ..... Lon Satton  
 Commissioner Simmonds ..... Roy Dotrice  
 Commander Gorski ..... Philip Madoc  
 Pilot Collins ..... Eric Carte

Producer ..... Sylvia Anderson  
 Executive Producer .. Gerry Anderson  
 Screenplay ..... George Bellak  
 Script Editor ..... Edward Di Lorenzo  
 Director ..... Lee H Katzin  
 Music ..... Barry Gray  
 Special Effects ..... Brian Johnson  
 Moon City Costumes .. Rudi Genreich  
 Production Designer ..... Keith Wilson  
 Make-up ..... Basil Newell

## Background

*Space: 1999* was created by Gerry and Sylvia Anderson after their success with series such as *U.F.O.* and *Thunderbirds*.

Like *U.F.O.* it was a mixture of live action and modelwork, with a range of hardware geared towards the Christmas toy market. The series is said to have sprung from a proposed second series of *U.F.O.*, focusing more on the defence of Earth from the Moon. There were also parallels with *Star Trek*: a militaristic establishment exploring uncharted Space, with the main character-focus on the Commander, the Doctor and the Scientist.

Professor Bergman, although a native of Earth, was also similar to Mr Spock in that he was supposed to be emotionless - the result of an artificial heart implant! This type of woolly thinking takes *Space: 1999* out of the realms of Science Fiction and more into Fantasy. No real attempt was made to be scientifically accurate, with noise in Space, shock waves travelling through Space and the Moon moving from one place to another at impossible speeds. In one hilarious episode a rocket travelling over the base could be heard, and its passage mysteriously shook everything, causing what looked like plaster to fall from the ceiling (plaster... on Moon-base!!), and why Koenig told everyone to get down is anyone's guess.

Initially, a great deal of fuss was made that this was *not* a 'monsters in Space' series, and in the first series only one monster appeared. With a none too favourable reaction to this season by the viewing public, the second season moved towards 'Space Opera'.

Many of the regular cast of 1999 had previous experience in television Fantasy. Husband and wife Martin Landau and Barbara Bain had previously appeared

together as regulars in *Mission: Impossible*. Prentis Hancock (Paul Morrow) had by 1975 notched up three performances in *Doctor Who*, playing opposite Jon Pertwee in *Spearhead from Space* and *Planet of the Daleks* and opposite Tom Baker in *Planet of Evil*. Zienia Merton (Sandra Benes) had also been in *Doctor Who*, playing Ping-Cho in the epic William Hartnell story *Marco Polo*. Roy Dotrice (Commissioner Simmonds) has since become popular for his rôle in *Beauty and the Beast*.

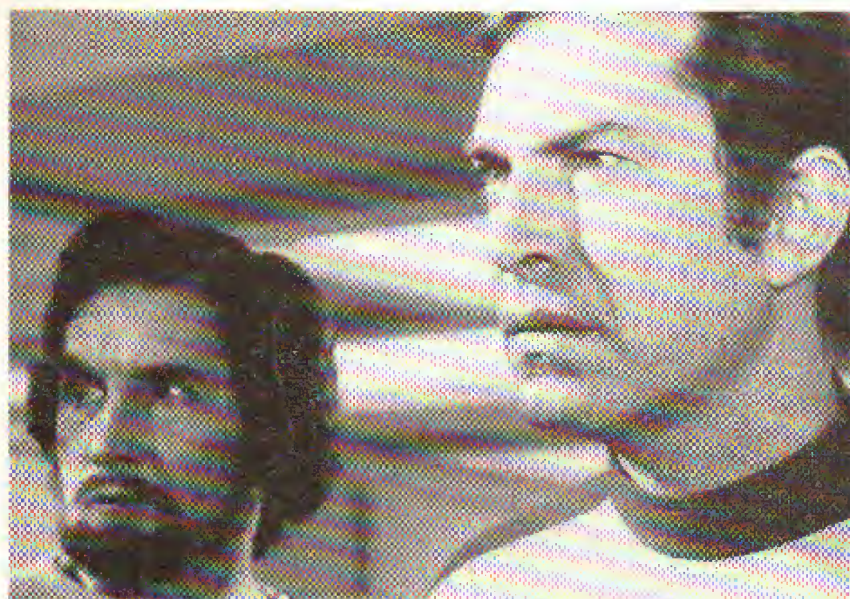
*Breakaway* is a fine first episode. The plot races along, while a sense of disaster builds throughout. The final explosive ending, when it does come, is worthy of an Irwin Allen disaster movie. Sadly, the sub plot of Meta is never pursued, leaving one to wonder why they bothered to introduce it in the first place. Commissioner Simmonds promptly vanishes from following episodes, only to re-appear in the first season story *Earthbound*, where he betrays his colleagues in an attempt to return to Earth.

This debut episode is available on the video *Alien Attack*, together with the fourth episode of the first season *War Games*. The two are linked with tacky explanation scenes filmed some time after the series' demise, featuring discussions about the Alpha crisis back on Earth. Other *Space:1999* videos include: *Destination: Moonbase Alpha* (which is basically the second season two-parter *The Bringers of Wonder*), *Cosmic Princess* (again from the second season, the wonderful *The Metamorph* and the average *Spacewarp*) and *Journey*

Nordstrom and Steiner in the Atomic Dump set ©ITC







Commissioner Simmonds (Roy Dotrice) and Commander John Koenig (Martin Landau) ©ITC

through the *Black Sun* (*Collision Course* and *The Black Sun* from Season One).

*Space: 1999* was a slick, all-film

production aimed at the American audience. Indeed, like *Star Trek* it found its audience through syndication, although its popularity was nowhere near as

enduring. It lacked the cosiness of *Star Trek*, or the charm of *Doctor Who*. The characters in the first season were often criticised for being too serious. Whispering Commander Koenig and Doctor Russell fall in love without a smile or a wink, everyone is terribly formal and there isn't a joke in sight. It was Fred Freiberger's intention, upon taking over from Sylvia Anderson for the second year, to add humour and warmth to the show. Commander Koenig becomes 'John' to everyone, Tony Verdeschi joins and amuses all with his beer-making and Maya is there to provide the ending punchline by transforming into something weird and wonderful. This other extreme proved equally as unpopular, and Freiberger ended up killing off *Space: 1999* as he had *Star Trek* years before.

In Britain the series was ultimately the victim of poor scheduling. In many ITV regions it was broadcast opposite *Doctor Who*. At that time, the BBC's Saturday night line-up was immensely strong - so *Space: 1999* lost the ratings war and was cancelled.

*Richard Houldsworth*

Moonbase Alpha Control - The calm before the storm... ©ITC





As you will have guessed by now, we will be covering *Star Trek: The Next Generation* quite extensively in *TV Zone*, and so it seems the perfect choice to start off our Episode Guides, just so you now how everything fits together. This may seem like a new series, but in the States production has already started for the third series!

## SEASON ONE

Captain Jean-Luc Picard ..... Patrick Stewart  
 Commander William Riker ..... Jonathan Frakes  
 Lt Commander Data ..... Brent Spiner  
 Doctor Beverly Crusher ..... Gates McFadden  
 Counselor Deanna T'Pol ..... Marina Sirtis  
 Lt Geordi La Forge ..... LeVar Burton  
 Lt Natasha Yar ..... Denise Crosby  
 Lt Worf ..... Michael Dorn  
 Wesley Crusher ..... Wil Wheaton  
 Executive Producer ..... Gene Roddenberry  
 Co-producers ..... Robert Lewin  
 Supervising Producers ..... Herbert Wright  
 ..... Robert H Justman  
 ..... (1-17) Rick Berman  
 Producer (1-17) ..... Maurice Hurley  
 Co-Executive ..... Rick Berman  
 Producers (18-25) ..... Maurice Hurley  
 Consulting Producer ..... (18-25) : Robert Justman  
 Theme ..... Jerry Goldsmith &  
 ..... Alexander Courage

### A1 Encounter At Farpoint

Teleplay ..... D C Fontana &  
 ..... Gene Roddenberry  
 Director ..... Corey Allen  
 Music ..... Dennis McCarthy  
*Q* (John de Lancie), Admiral McCoy (DeForest Kelley), Groppler Zorn (Michael Bell), Torres (Jimmy Ortega), Buttle Bridge Cmdr (Colm Meany), Manadarin Baliff (Cary-Hiroquiyiki), Security Man (Timothy Dang), Bandi Shopkeeper (David Erskine), Ensign (Evelyn Guerrero), Military Officer (Chuck Hicks). (Double length episode)

Taking command of the USS Enterprise is Captain Jean-Luc Picard who quickly encounters a powerful alien called Q. Q puts humanity on trial, but Picard defends his race and Q decides to test him by getting the Enterprise to discover the mystery of Farpoint station, where the remainder of Picard's crew await collection.



Code of Honour Careful diplomacy

### A2 The Naked Now

Teleplay ..... J Michael Bingham  
 Story by ..... John D F Black &  
 ..... J Michael Bingham  
 Director ..... Paul Lynch  
 Music ..... Ron Jones  
*Chief Engineer McDougall* (Brooke Bundy), *Shimoda* (Benjamin Lum), *Conn* (David Renan), *Engineering Crewman* (Skip Stellrecht), *Kissing Crewman* (Kenny Koch), *Transporter Chief* (Michael Rider)

The Enterprise crew contracts a new strain of the strange disease which releases all inhibitions.

### A3 Code of Honor

Teleplay ..... Kathryn Powers &  
 ..... Michael Baron  
 Director ..... Russ Mayberry  
 Music ..... Fred Steiner  
*Lutan* (Jessie Lawrence Ferguson), *Hagon* (James Louis Watkins), *Yareena* (Karole Selmon), *Transporter Chief* (Michael Rider)

The only source of a desperately needed vaccine is Ligon II. However, its ruler want Tash Yar as his wife (as part of a power play) in exchange for the vaccine source.

### A4 The Last Outpost

Teleplay ..... Herbert Wright  
 Story by ..... Richard Krzemien  
 Director ..... Richard Colla  
 Music ..... Dennis McCarthy  
*Letek* (Armin Shimerman), *Kayron* (Tracey Walter), *Mordoc* (Jake Dengal), *Daimon Taar* (Mike Gomez), *Portal* (Darryl Henriques)

The Enterprise encounters the alien Ferengi and their greedy leader Letek, with a third, powerful force at work.

### A5 Where No One Has Gone Before

Teleplay ..... Diane Duane &  
 ..... Michael Reaves  
 Director ..... Rob Bowman  
 Music ..... Ron Jones  
*Kosinski* (Stanley Kamel), *Picard's Mother* (Herta Ware), *The Traveller* (Eric Menyuk), *Chief Argyle* (Biff Yeager), *Ballerina* (Victoria Dillard), *Crewmember* (Charles Dayton)

An alien Traveller with the power to go anywhere in this Universe (and beyond...) comes aboard the Enterprise, along with a selfish engineer who unknowingly uses the alien's power to further his career.

### A6 Lonely Among Us

Teleplay ..... D C Fontana  
 Story by ..... Michael Halperin  
 Director ..... Cliff Bole  
 Music ..... Ron Jones  
*Antican Leader* (John Durbin), *Security Guard* (Colm Meany), *Singh* (Kavi Raz)

Whilst carrying two volatile groups of diplomats, an alien entity boards the Enterprise and takes over members of the crew - including the Captain!

### A7 Justice

Teleplay ..... Worley Thorne  
 Story by ..... John D F Black &  
 ..... Worley Thorne  
 Director ..... James L Conway  
 Music ..... Dennis McCarthy  
*Rivas* (Brenda Bakke), *Liator* (Jay Louden), *1st Mediator* (David Q Combs), *2nd Mediator* (Richard Lavin), *Conn* (Josh Clark), *Medical Technician* (Brad Zerbst), *Edo Children* (Judith James/Eric Matthew/David Michael Graves)

Visiting the Edo on their apparently paradisaical planet, Wesley breaks one of their laws and in trying to help him, Picard finds he must break Starfleet's Prime Directive.

### A8 The Battle

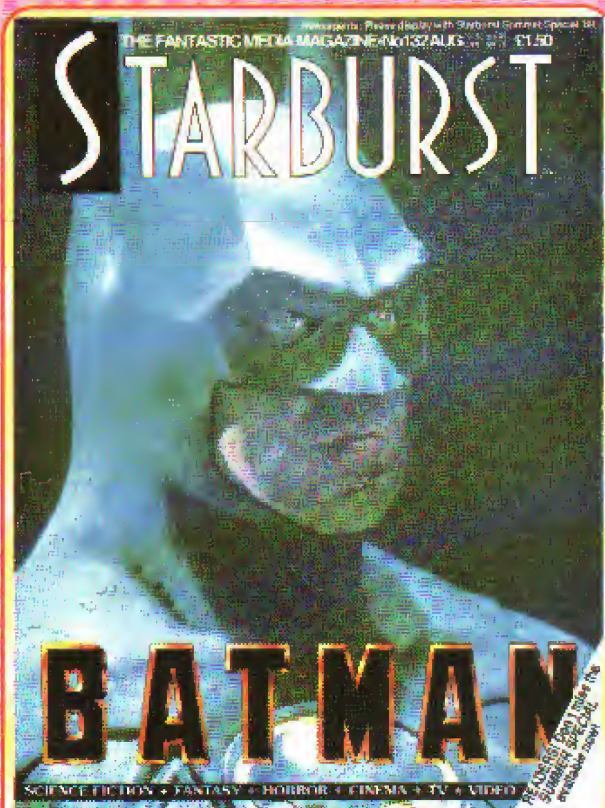
Teleplay ..... Herbert Wright  
 Story by ..... Larry Forrester  
 Director ..... Rob Bowman  
 Music ..... Ron Jones  
*Bokk* (Frank Corsentino), *Kazago* (Doug Warhit), *Rata* (Robert Towers)

A vengful Ferengi Captain, Bokk, has found Picard's previous ship, the Stargazer and offers to give it back - most unusual for the bargaining creatures. Picard is then subjected to a mental assault and relives a desperate battle...

Mark Chappell



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